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PART I.

KÂVYA AND ITS DIVISIONS.

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To

GOPÂL VYANKATESHA PÂNANDÎKAR, Esq.

DEPUTY EDUCATIONAL INSPECTOR, KOLABA DISTRICT,
FORMERLY HEAD MASTER, SAVANTVADI HIGH-
SCHOOL, WHOSE MEMORY, ON AC-
COUNT OF HIS ALMOST
SAINTLY VIRTUES
AND
HIS INESTIMABLE
EXERTIONS FOR THE SPREAD
OF EDUCATION AMONG THE PEOPLE OF
SAVANTVADI, WILL BE LONG CHERISHED THERE
WITH FEELINGS OF VENERATION AND GRATITUDE,

THIS BOOK IS DEDICATED

AS A TRIBUTE OF RESPECT

BY HIS PUPIL

M. R. KÁLE.

PREFACE.

THE want of a book like this is so keenly felt that any words on the utility of it will be simply wasted. Sanskṛt, on account of its flexibility of form, exhuberance of expression, compressibility of thought, and euphony of words, has been pre-eminently the language of poets; and this is one of the reasons why India has been the favourite abode of the Muses from times immemorial. Sanskṛt writers cultivated poetry to such an extent, that every kind of work, whether on the sublime theme of the philosophy of soul, or on the humble problem of the every-day-concerns of human life, whether on the terrors of war, or on the delights of love, came to be written in verse. Even philosophy and science, not to talk of history and religion, were deemed no unworthy subjects for the art of poesy. But the Indian mind was not insensible to the nature of real poetry. Since poetry as such could have but little sympathy with philosophic or scientific subjects, it soon came to be separated from mere verse, which thenceforth was regarded as not necessary for poetry, but as a mere vehicle of it. The art of poetry soon took a deep root in the Indian soil, and afterwards ramified into so many branches, that numerous treatises dealing with one or more of the species of poetic composition sprang into existence one after another in close succession. The attempt of the following pages is to

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place before the University student the barest outlines of the canons of Indian Poetics, of which he cannot reasonably afford to be ignorant. Of course, I must here confess that no full, nay, not even moderate, justice has been done to the vast subject with which the present treatise deals.

Now a word as to the plan of the book and I shall conclude. The book is divided into two parts of which the little volume now offered to the public is the first. An idea of what constitutes poetry according to Indian writers is given, though summarily, in the 1st chapter. The second deals with dramaturgy, as well as with Vastu or the Plot, Netá or the hero, and Rasa or the sentiment, the three essentials of every poetic composition. It is chiefly based on the Dasharúpaka, a work exclusively devoted to dramatic criticism, and followed as the main authority on that subject by mediæval writers and commentators, though in writing out the several sections of that chapter, the Sáhityadarpana, the Káryaprakásha, and the Rasagangádhar, have been not unfrequently drawn upon. In making extracts from the Dasharúpaka, I have used the excellent edition of that book, by Dr. Hall, to whom I am obliged for some of the references and expressions I have used in the book. The third chapter deals with the several kinds of poetic composition. An appendix, containing all the verses alluded to in the book, is added at the end. In the second part will be given a description of the properties of words and their senses, and of the merits and demerits of a Kávya, as well as the definitions with their illustrations of the various tropes (the Shabdálankáras and the Arthálankáras) which go to embellish all poetic compositions.

Lastly I must observe that, as the book is especially written for University students who have not much time at their disposal, considerable matter, which ought to appear in a treatise like this, is left out as not of material importance to them. Nor it is so to the poet either. For it must be understood that, if one's mind is really full of Rasa, there is no use of entering into the minute divisions introduced, and the innumerable rules laid down, by critics, which the poet is not bound to follow, as remarked by Viswanâth in the words :—

रसव्यक्तिमपेक्ष्यैषामङ्गानां सन्निवेशनम् ।
न तु केवलया शास्त्रस्थितिसंपादनेच्छया ॥

with which I may conclude.

BOMBAY,
20th August 1891.

M. R. K.

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A LIST OF ABBREVIATIONS USED IN THE BOOK.

Amar.	stands	for	Amarakosha.
Am. s'	,,		Amarus'ataka.
Ana. Rág.	,,		Anarghyarâghava.
Bha.	,,		Bhartrhari.
Dar. Rup.	,,		Dasharúpaka.
Káv. Dar.	,,		Kávyádarsha.
Káv. Pra.	,,		Kávyaprakás'a.
Kur.	,,		Kumársambhava.
Mah.	,,		Mahávîracharita.
Mál.	,,		Málavikágnimitra.
Mál. Mád.	,,		Málatimádhava.
Mrcch.	,,		Mrcchakatika.
Mud.	,,		Mudrârâkshasa.
Nág.	,,		Nágánanda.
Pra.	,,		Prasangaratnávali.
Rám.	,,		Rámáyaṇa.
Ras.	,,		Rasagangádhara.
Rat.	,,		Ratnávali.
Sah. Dar.	,,		Sáhityadarpaṇa.
Sak.	,,		Sákuntala.
Sis.	,,		S'is'upálvadha.
Sid. Kau.	,,		Siddhántakaumudi.
Utar.	,,		Uttararâmacharita.
Veṇi.	,,		Veṇisamhára.
Vid.	,,		Viddhasálbhanjiká.
Vik.	,,		Vikramorvashiya.
Vikra.	,,		Vikramánkadevacharita.

SÁHITYASÁRASANGRAHA.

CHAPTER I.

SECTION I.

KA'VYA—ITS DEFINITION AND PROVINCE.

Indian critics are greatly divided among themselves as to the real aim and scope of Kávya or poetry. One very common definition generally accepted in the South of India is that given by Vidyánáth in his Pratáparudra who defines it as:—गुणालंकार-सहितौ शब्दार्थौ दोषवर्जितौ ॥ गद्यपद्योभयमयं काव्यं काव्यविदो विदुः. "Words and their meanings which are faultless and possessed of (poetic) excellence and rhetorical embellishment, no matter whether the composition be in prose or verse or both." But this definition is both curious and wanting in precision. If it be literally accepted there will be nothing like poetry among the productions of men which are necessarily imperfect. It is also not precise because it does not exactly tell us what it is that constitutes the real essence of poetry. But since this definition is based on those of older writers on rhetorics without any attention to the

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different kinds of poetry they define, it will not be out of place to examine them at some length here. Dandin who flourished when the science of rhetorics was in its infancy defines Kávya to be **इष्टार्थव्यवच्छिन्ना पदावली** (a series of words embodying a charming sense) and says "**पद्यं गद्यं च मिश्रं च तत्त्रिधैव व्यवस्थितम्**" *i. e.* "It is described to be of three sorts *viz.* that in pure verse or that in pure prose or that in prose and verse mixed together. Váman, Vábhata* and others who followed him introduced **अर्थ** (the sense of a word) **गुणदोषौ** (poetic merits and faults), **रीति** (style of writing) and **रस** in the definition of poetry thereby greatly narrowing its denotation.

After these writers many elaborations took place in the science of poetics. It was reserved for A'nandavardhana to make an important discovery in the field of poetics; for it was he who introduced the idea of **ध्वनि** (suggested sense) in the domain of poetry, which plays so important a part in the writ-

* साधुशब्दार्थसंदर्भं गुणालंकारभूषितं।
स्फुटरीतिरसोपेतं काव्यं कुर्वीत कीर्तये॥ Vábhata.

काव्यशब्दोयं गुणालंकारसंस्कृतयोः शब्दार्थयोर्वर्तते। Váman Vritti रीतिरात्माकाव्यस्य. Ibid. But Cf. "अदोषौ सगुणौ सालंकारौ शब्दार्थौ काव्यं." Váman as quoted by Mallináth on Mágha II. 86. which are also the words quoted and criticised by Jagannáth in his Rasagangádhara.

ings of all later rhetoricians, and which has been since then looked upon as indispensable to good poetry. He wrote a treatise on it and also a commentary on this treatise. After him comes **भोज** the author of the **सरस्वती कंठाभरण** who conforms to the doctrines of the older school of critics and whose definition of poetry does not differ much from theirs.*

A'nandavardhana was followed by Mammata a profound grammarian and the greatest rhetorician of the period, whose work the Kávyaprakásha is second only to that of Jagannáth (the Rasgangádhara). He reformed the old doctrines of poetics completely and elaborating the idea of **ध्वनि** laid down the foundation of the modern science of rhetorics in which few or no radical changes have been introduced since his time. He defines poetry as **तददोषौ शब्दार्थौ सगुणौ अनलंकृती पुनः क्वापि** "words and their senses which are faultless, endued with (poetic) merit and with rhetorical ornament not prominent in rare cases." If this definition be accepted, thinks Vishvanáth, and if every piece of poetry be examined in accordance with these three requisites the scope of poetry will be so narrowed that there will remain but a few poems that will satisfy the conditions of this rigor-

* निर्दोषं गुणवत्काव्यमलंकारैरलंकृतम्। रसात्मकं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति.

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ous test; for there are certain faults even in those compositions which are accepted as the best and according to this definition they will have no claim to the name of real poetry. But before we accept this criticism of the Darpaṇa we must see what sort of poetry is that which Mammata defines. He gives us his general notion of a Kávya even before he proceeds to define it. To understand it, we must go back to the opening stanza of his book which is **नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम् । नवरसरुचिरां निर्मितिमादधती भारती कवेः (जयति)** "The speech of the poet puts forth a creation which is not fettered by the laws of destiny (or necessity), whose sole essence is unmixed joy, which is not dependent on anything else and which having nine sentiments is charming;" [thus differing from the creation of God which is regulated by the law of Karma, which is full of joy not unmixed with misery, ignorance &c. which is governed by the laws of causation and which has only six Rasas or flavours in it]. Having thus given us his general notion of a poet's work he proceeds to particularise it in his gloss on the second stanza wherein he says: ".....**सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दं प्रभुसम्मितशब्दप्रधानवेदादिशास्त्रेभ्यः सुहृत्सम्मितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया**

विलक्षणं यत्काव्यं लोकोत्तरवर्णनानिपुणकविकर्म.....,' Kávya, which is (nothing else than) the work of a poet adept in giving exquisite description, and which on account of its being conversant with the operation of implication (or the judicious and harmonious combinations of the Vibhávás and Anubhávás &c., accessary to the development of Rasas) owing to the sub ordination of words and their meanings is different from....., gives pleasure which towers high above all its purposes, which rises on the Rasa being enjoyed immediately after it (a poem) is read and in which the consciousness of every other thing is suspended *i. e.* when the images hold the mind in complete thraldom.....

Having thus sketched the general outline of the poet's work Mammata proceeds to define poetry, not ordinary poetry, but such as the masters of the art only can write and write with complete success. The poetry he defines is what answers all the purposes mentioned by him in the second verse of the 1st ullasa and emanates from the hand of the poet who has joined to his genius large experience and proficiency coming from the constant perusal of the works of mighty bards.* It is poetry in one of

*शक्तिर्निपुणतालोककाव्यशास्त्राद्यवेक्षणात्
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥
Cf. also, "While imagination, working in these and

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its highest aspects that Mammata here defines. What ordinary poetry is he has already told us in the first verse.

This question has been learnedly and elaborately discussed by Viswanáth in his Sáhityadarpana and by Jagannáth in his Rasagangádhara a work of unequalled merit on rhetorics. The former after examining the definitions of his predecessors comes to the conclusion that Rasa alone is sufficient to constitute poetry. And if it be objected to this that those cases in which we have no Rasa but merely a charming Vastu and where the Alankára is Váchya will cease to be Kavyas and yet great poets have recognised their claim to Kávyatva, he meets the objection by saying that there is रसस्पर्श (a distant touch of Rasa) which is sufficient for a composition to be a Kávya.

Jagannáth revives the definition of Dandin and says

other ways, is the poet's peculiar endowment, it is clear that for its beneficent operations there must be present an ample range, a large store of material on which to work.....In fact, a great poet must be a man made wise by large experience, much feeling, and deep reflection; above all he must have a hold of the great central truth of things."

Prof. Shairp, Aspects of Poetry.

*रमणीयार्थप्रतिपादकशब्दः काव्यम्. Each of these words is a technical term. It means in short, "Words, which express some beautiful idea, and produce a pleasant sensation thereby in the mind, which can be felt but never expressed, constitute what is called poetry." This definition, it will be easily seen, covers a much wider area than those of the ancients.

The definitions of poetry given above are, after the manner of sanskrit writers, expressed in condensed language. The explanations that follow, being too lengthy for this little volume, are not given here. But, even from these, we can form some idea of what constitutes poetry according to Indian writers. The doctrine, that prose is the opposite, not of poetry,

* The poet's peculiar domain has generally been said to be beauty; and there is so much truth in this, that, if the thing must be condensed into a single word probably none better could be found. For it is one large part of a poet's vocation to be a witness for the beauty, which is in the world around him and in human life.

Prof. Shairp. Aspects of Poetry.

Coleridge says that 'a poem is a species of composition, opposed to science as having intellectual pleasure for its object or end' and that its perfection is 'to communicate the greatest immediate pleasure from the parts, compatible with the largest sum of pleasure on the whole.'

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but of verse, or metre, which was expressed by Coleridge in modern days, was expressed by sanskrit writers on poetics several centuries back. According to them words constitute only the body or physical part of poetry, the soul or that part, which is its life being something inherent in it and best known from its power of touching the human heart and producing a deep pleasurable sensation there. This something is so potent in its effects, and yet so incomprehensible and therefore quite incapable of being defined, that it can fitly be compared to the human soul, the principal vivifying force which energises the body and is the main spring of all human actions. Language then has nothing to do with poetry; prose will do as well as verse.* For it is not the metre, the measured arrangement of syllabic instants, or a combination of modulated sounds that attracts us in a poem. It is not, therefore, the syllabic but the ideal

* If, as I have been accustomed in these lectures to say, 'Poetry is the expression, in beautiful form and melodious language, of the best thoughts and the noblest emotions, which the spectacle of life awakens in the finest souls,' it is clear that this may be effected by prose as truly as by verse, if only the language be rhythmical and beautiful.

Prof. Shairp. Aspects of Poetry.

poetry which ought to be defined and which the Hindu writers define as something that touches the inmost chords of the human mind, penetrates deep into the caverns of the heart and working an agreeable change there, produces a lasting sense of delight. But since these effects are capable of being produced, in a greater or less degree, by drawing and painting as well as by sculpture, by dramatic jesticulations as well as by musical performance, rhetoricians introduce the term शब्द (words) in their definition of poetry to distinguish it from these.

Indian writers, it will be seen, have gone one step further in generalising in as much as they apply the common term Kávya to compositions in verse as well as in prose thus classing novels and poems together.* They may, also, be said to have made a considerable advance in the science of Aesthetics by drawing a line of distinction between the body and the soul of

* Here Sanskrit critics partly agree with Bacon who defining poetry as fictitious history gives the term too extensive and at the same time too restricted a denotation. For his definition would include even the Fables of Æsop under poetry but not include elegies, epigrams or even odes such as Wordsworth's 'Ode on the intimations of Immorality.' But all this will be poetry according to Sanskrit writers.

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poetry, by recognising Rasa, the cause of poetic delight as distinct from शब्द and अर्थ the medium through which it manifests itself.

The most important of all the purposes, which poetry serves, is, Sanskrit writers tell us, to give pleasure, and the question may be asked by what means does poetry produce it. Here rhetoricians agree in thinking that the cause of poetic delight is wonder or surprize rising from extraordinary or supernatural descriptions given by the poet. It is not meant, however, that the objects depicted should be extraordinary. It is the light, in which the poet views them and presents them to us, the design, in which he connects their various relations, that should be uncommon and surprising. In fact Indian critics, with an almost unanimous voice declare that to be good poetry which is suggestive, the essence of poetry being suggestion, not common place suggestion but such as is striking and capable of pleasing and impressing the mind. They give us thus a compromise between Aristotle and Bacon. They agree with the former in thinking that poetry should be imaginative, that it should represent objects and their surroundings in all their natural colours and that it shoud tell events not as they actually happen but as they ought to happen. But they do not stop here.

With Bacon they also declare that a poet may soar into the transcendental realms of imagination painting nature in high artistic colours, and investing objects with a greater grandness and vanity and a higher greatness and perfection than is found in the order of nature, thus making them अलौकिक or supernatural.

SECTION II.

The divisions of Ka'vya.

Kávya from its inherent nature is of four kinds, according to Jagannath *viz.* उत्तमोत्तम or the very best (poetry of the first sort) उत्तम or best; मध्यम or moderately good and अधम or the lowest.* शब्दार्थौ यत्र गुणीभूतितात्मानौ कमप्यर्थमभिव्यक्तस्तदाद्यं 'The first is that in which words and their meanings being subordinate suggest something that produces overwhelming delight.' This corresponds to the उत्तमकाव्य or ध्वनि of Mammata. यत्र व्यङ्ग्यमप्रधानमेव सच्चमत्कारकारणं तद्द्वितीयम्. 'That is second in which the suggested sense being subordinate to the expressed produces charm. This is the same as the मध्यम of Mammata. यत्र व्यङ्ग्यचमत्कारासमानाधिकरणो वाच्यचमत्कारस्तत्तृतीयम्. That in which there

* Mammata however divides poetry into three kinds उत्तम, मध्यम and अधम; in the last of which he includes शब्दचित्र and अर्थचित्र.

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is व्यङ्ग्यचमत्कार but not in the same अधिकरण (place) is मध्यम. In this the वाच्य sense is more prominent. This is something between the गुणीभूतव्यङ्ग्य and the अर्थचित्र of Mammata. यत्रार्थचमत्कृत्युपस्कृता शब्दचमत्कृतिस्तदधमं चतुर्थं. The fourth and the last is that in which there is शब्दचमत्कृति along with अर्थचमत्कृति which adds to its charm. Here it will be seen that Jagannáth does not recognise शब्दचित्र (whose charm depends upon words only) as poetry. He dismisses it from the field of poetry saying, 'Though the शब्दचित्र काव्य which at the best can be called अधमाधम is recognised by some as poetry of the inferior kind and therefore ought to be mentioned here, we refuse to do so having more regard for truth than for writers of yore. (Vide Ras. p. 20.)

Again poetry is divided into two kinds दृश्य or what is capable of being seen and श्रव्य or what is capable of being heard only. The various kinds of Rúpakas and Uparúpakas which are all mixed compositions fall under the head of the दृश्य Kávya.

Among the श्रव्य Kávyas the more important are the following:—(1) Mahákavyas such as the Rámáyana, the Raghuvamsha &c., Khandakávyas* such as the Meghadúta, Vrajyá such as the Muktávali, and

* Also called a Sanghâta.

Muktaka which are all metrical; (2) Vṛttagandhi, utkalikápraya, Kathá, and Ákhyáyiká which are all composed in prose; and (3) Champu, Birud, and Karambhaka which are all mixed compositions. All these are described in the following two chapters.

CHAPTER II.

SECTION I.

THE GENERAL STRUCTURE AND ARRANGEMENT OF THE DRAMA.

अवस्थानुकृतिर्नाट्यं रूपं दृश्यतयोच्यते ।
रूपकं तत्समावेशाद्दशधैव रसाश्रयम् ॥

नाट्य is the art of representing situations with रस or sentiment for its substratum. It is called रूप when it has what is called दृश्यता (capability of being seen) and when this again is invested with particular characters (पात्राणां समावेशात्) it is called रूपक.* Thus it will be easily seen that नाट्य, रूप and रूपक are essentially one and the same thing. They are called each after the various conditions that govern them at the particular time. The last is the general sanskrit term for all dramatic compositions which are divided into two classes, the Rúpakas properly so

* रूप्यतेऽभिनयैर्यत्र वस्तु तद्रूपकं विदुः ।

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termed, and the Uparúpakas or minor Rúpakas. There are ten species of the former and eighteen of the latter class.

The ten Rúpakas are :—

नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।
व्यायोगसमवकारौ वीथ्यंकेहामृगा इति ॥

The Uparùpakas* include the wellknown Nâtikás such as the Ratnávali, Trotakas such as the Vicramorvashiyam, Sattakas such as the Karpúramañjarî and others of a lesser importance, all differing very little from the general features of a Nàtaka.

The author then proceeds to explain the terms **नृत्य** and **नृत्त**.

अन्यद्भावाश्रयं नृत्यं—

Different from these is **नृत्य** (the mere pantomimic representation of feelings) which is not **रसाश्रय** but merely **भावाश्रयं**. The definition of Nàtya given in the Sid. Kau.† as **वाक्यार्थाभिनयः** and of **नृत्य** as **पदार्थाभिनयः** is in effect the same as that given here. Nâtya is **रसाश्रय** and since every Rasa is dependent for its mani-

* For fuller particulars see Sah. Dar. 276. Dhananjaya however includes Natikás under the head of a Prakarana.

† Vide Sid. Kau. on Pan. 7. 4. 68.

festation on vákyas or sentences showing the connection between the several **विभाव**s and **अनुभाव**s (terms which will be explained hereafter) and the like which go to make up that Rasa it may fitly be called **वाक्यार्थाभिनय** * also; whereas **नृत्य** which is merely **भावाश्रय**, and grounded therefore on mere externation of feelings, or in other words, which is the representation not of any collective sense but of a single **पदार्थ** may similarly be called **पदार्थाभिनय**.

नृत्तं तालल्याश्रयम् † ।

नृत्त is that which is regulated by the markings of musical intervals and time and which consists of the movements of the body without jesticulation.

आद्यं पदार्थाभिनयो मार्गो देशी तथापरम् ।
मधुरोद्धतभेदेन तद्द्वयं द्विविधं पुनः ।
लास्यताण्डवरूपेण नाटकाद्युपकारकम् ॥

Nṛttya is called Márga and Nṛtta, Deshí. Each of these again is two-fold being divided into **ताण्डव** or vehement and **लास्य** or sweet and is of great use in Nátakas and others.

* रसस्य च पदार्थीभूतविभावादिकुसंसर्गात्मकवाक्यार्थहेतुकत्वाद्वाक्यार्थाभिनयात्मकत्वं रसाश्रयमित्यनेन दर्शितम् । Com.

† तालश्चंचत्पुटाद्यैः, लयो द्रुतादिः, तन्मात्रापेक्षोद्ग्रविक्षेपोभिनयशून्यो नृत्तम् । Com. तालः कालक्रियामानं लयः साम्यम्. Amar.

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वस्तु नेता रसस्तेषां भेदकः—

The fundamentum divisionis of the Rúpakas is three-fold *viz.* **वस्तु** or plot, **नेता** or hero and **रस** or sentiment.

वस्तु च द्विधा ।
तत्राधिकारिकं मुख्यमङ्गं प्रासंगिकं विदुः ॥

Vastu is of two kinds **आधिकारिक** (principal or material) and **प्रासंगिक** (accessory or subordinate).

अधिकारः फलस्वाम्यमधिकारी च तत्प्रभुः ।
तन्निर्वर्त्यमभिव्याप्ति वृत्तं स्यादाधिकारिकम्

अधिकार is the right to the essential interest of the play and **अधिकारी** is the possessor of that right, the principal character. **आधिकारिक** is then that action (**वृत्त**) which the Chief actor accomplishes and which pervades the whole of the arrangement.

प्रासंगिकं परार्थस्य स्वार्थो यस्य प्रसंगतः ।
सानुबन्धं पताकाख्यं प्रकरी च प्रदेशभाक् ॥

That which has its existence for furthering the principal event is called Prasangika (**प्रासंगिक**). It is of two kinds—that which is protracted and continuous is called **पताका** or episode and that which occupies but a corner of the main plot is called **प्रकरी** or adventurous incident as Dr. Hall renders it. The **पताका** is sometimes thought by **अभिनवगुप्त** and others

to run through the whole of the play from the point where it begins.* Thus in the Mál. Mád, the account of **मालती** and **माधव** will be the main plot while the episode about **मकरन्द** and **मदयन्तिका** will be a **पताका**. Or to take another instance the history of Ráma, in the Rámáyana is the chief plot, that of **सुग्रीव** a **पताका**, while that of **जटायु**, **श्रावण** and others is a **प्रकरी**.

प्रस्तुतागन्तुभावस्य वस्तुनोन्योक्तिसूचकं ।
पताकास्थानकं तुल्यसंविधानविशेषणम् ॥

That, which by the mention of something extrinsic indicates the present business going forward, or the incidents to ensue, and is itself indicated either by parity of situations (**तुल्यसंविधान** *i. e.* **अन्योक्ति**), or by parity of attributes (**तुल्यविशेषण** *i. e.* **समासोक्ति**) is called a **पताकास्थान**. In the Rat. the verse **यातोस्मि पद्मवदने** &c. is a **पता.** by **अन्यो.** while **उद्दामोत्कलिकां** &c. in the same play is a **पता.** by **समासोक्ति**†

* *Vide* Abhinavagupta on "आगर्भादाविमर्शाद्वा पताका विनिवर्तते" as quoted by Vishvanátha Sáh. Dar. 321.

† Vishwanáth defines a **पता.** as the intimation of an episodical incident by some unexpected circumstance, when, instead of the thing thought of, or expected, another of a like nature is introduced. (यत्रार्थे चिंतितेन्यस्मिंस्तल्लिंगोन्यः प्रयुज्यते । आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥) He recognises two other kinds of **पताकास्था.** among which

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प्रख्यातोत्पाद्यमिश्रत्वभेदात्त्रेधापि तत्त्रिधा ।
प्रख्यातमितिहासादेरुत्पाद्यं कविकल्पितम् ।
मिश्रं च संकरात्ताभ्यां दिव्यमर्त्यादिभेदतः ॥

The Vastu, or Itivṛtta as it is sometimes called, which is thus divided into two parts in connection with the relation of its several parts, may further be divided into three kinds based on the source of its derivation *viz.* **प्रख्यात** or historical, **उत्पाद्य** or fictitious, and **मिश्र** or composite. **प्रख्यात** is that which is borrowed from history or old legends, **उत्पाद्य** is a creation of the poet's own fancy while **मिश्र** is the outcome of historical events improved by the poet's fancy.

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
सूच्यमेव भवेत्किंचिद्दृश्यश्रव्यमथापरम् ॥
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥

The subject-matter, whether historical or fancied or mixed, is again discriminated into two kinds in accordance with its inherent nature. It is divided

तदत्र क उपायः— एषा भगवती कामन्दकी in the Mál. Mád., or किमस्या न प्रेयो यदि पुनरसह्यो न विरहः । अयि देव उपस्थितः—कः— दुर्मुखः in the Uttar., or देव भग्नं —केन— भीमेन &c. in the Veni., may be included. Vide. Sáh. Dar. VI. 299–304.

into **सूच्य** or matter deserving to be indicated, as being without **रस** and unfit for the stage, and **दृश्यश्रव्य** or matter fit to be represented and heard as being full, to overflowing, of pleasing and noble sentiments and finesse.

अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कंभचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥

The **सूच्य** should be indicated by suggestors which are five in number *viz.* **विष्कंभ, प्रवेशक, चूलिका, अङ्कास्य,** and **अङ्कावतार***

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कंभो मध्यपात्रप्रयोजितः ।
एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः ॥

That is **विष्कंभ**, which shows in a few words the connection between the parts of the story past and future, and which is generally expressed through the conversation of characters other than the chief ones. It is **शुद्ध** or pure when introduced by one or more minor characters, and **संकीर्ण** or mixed when expressed by characters minors as well as low.

* These are rendered by Dr. Hall as the explication, the ingression, the reservation, the act-premonition, and the act-continuation respectively.

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तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः ।
प्रवेशोऽङ्कद्वयस्यान्ते शेषार्थस्योपसूचकः ॥

A **प्रवेशक*** is that which coming between two acts indicates the future event through the conversation of low characters in the same way as in the **विष्कंभ**. From this definition it follows that a **प्रवेशक** can never open the first act. Jagaddhara, in his notes on the Venisamhára, quotes a verse, which, on his authority, is from Bharata, wherein it is stated that the language in a **प्रवेशक** should be generally **शौरसेनी** or any other similar dialect as opposed to the sanskrit found in a **शुद्धविष्कंभक**.†

अन्तर्जवनिकासंस्थैश्चूलिकार्थस्य सूचना ।

चूलिका is the hinting of the incidents by characters from behind the scenes *e. g.* the hinting of the subjugation of **परशुराम** by **राम** at the beginning of the 4th act in the Mahá. in the words "**नेपथ्ये भो भो वैमानिकाः । प्रवर्तन्तां रंगमंगलानि** &c."

अङ्कान्तपात्रैरङ्कास्यं छिन्नाङ्कस्यार्थसूचनात् ।

* Curiously enough Prof. Wilson transforms the विष्कंभ and the प्रवेशक into members of the theatrical company. *vide* Hindoo Theatre Vol. I. p. XXXVII.

† हीनाभ्यामेव पात्राभ्यामङ्कादौ या प्रवर्तते । प्रवेशकः स विज्ञेयः शौरसेन्यादिभाषया.

That is **अङ्कास्य** wherein is shown the connection between the act that is finished and the one to be represented, which, otherwise, will look disconnected, by characters at the end of an act *e. g.* the speech of **कामन्दकी** and others at the end of the 3rd act of the Mál. Mád.

अङ्कावतारस्त्वंकान्ते पातोऽङ्कस्याविभागतः

That is **अङ्कावतार** wherein is given the germ of the incidents in the succeeding act at the end of the one preceding it of which it is a continuation without break* *e. g.* the casting of the germ of the sixth act at the end of the fifth, in the Shá.; or the speech of **विदूषक** "**तेन ह्यावपि देव्याः प्रेक्षागेहं गत्वा संगीतकोपकरणं कृत्वा** &c." at the end of the 1st act, in the Mál. or that of **मकरन्द** "**तदत्रकामन्दकी नः शरणं** &c." in the Mál. Mád. at the end of the first act.

The distinction, however, between an **अङ्कास्य** and **अङ्कावतार** is looked upon by some as merely imaginary, the former being included in the latter, and Vishwanath has, even, gone the length of replacing **अङ्कास्य** by **अङ्कमुख**, which he describes as that wherein in one act the substance of all the other acts is hinted, and

*Cf. "अङ्कावसाने यत्रैव भाविनेऽङ्कस्य सूच्यते । वस्तुबीजमुपोद्घातैः सोऽङ्कावतार इष्यते ॥" as quoted by Jagaddhara in his commentary on the Mál. Mád.

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which therefore becomes the indicator of the germ or बीज. (यत्र स्यादङ्क एकस्मिन्नङ्कानां सूचनाखिला। तदङ्कमुखमित्याहुर्बीजार्थख्यापकं च तत् ॥)

नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिधेष्यते।
सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ॥
सर्वश्राव्यं प्रकाशं स्यादश्राव्यं स्वगतं मतम्।
द्विधान्यन्नाट्यधर्माख्यं जनान्तमपवारितम् ॥
*त्रिपताककरेणान्यानपवार्यान्तरा कथाम्।
अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम्
रहस्यं कथ्यतेन्यस्य परावृत्यापवारितम् ॥

The subject-matter is also divided, according to its nature, into three kinds *viz.* सर्वश्राव्य or what is to be heard by all, नियतश्राव्य or what is to be heard by a limited few, and अश्राव्य or that which is not intended for any body's ear. The सर्वश्राव्य is indicated in plays by the term प्रकाश, and the अश्राव्य by स्वगतं. जनान्तिक is what is said to a particular individual by a person, to the exclusion of others, concealing them with the hand with its fingers, except the thumb and that near the little finger, standing so as to form three banners; while अपवारित is that wherein a character turns back and communicates a secret to another.

* ऊर्ध्वसर्वांगुलं वक्रानामिकत्रिपताकालक्षणं करं कृत्वा Com.

Independent of these three there is one called आकाशभाषितम् which is defined as follows :—

"किं ब्रवीष्येवमित्यादि विनापात्रं ब्रवीति यत्। श्रुत्वैवानुक्तमप्येकस्तत्स्यादाकाशभाषितं" *i. e.* when one pretends to hear something said by a character not present on the stage and repeats it asking the question किंब्रवीषि &c. it is called आकाशभाषित.

बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः।
अर्थप्रकृतयः पञ्च ता एताः परिकीर्तिताः ॥

The various causes, by which the plot is carried to its legitimate end, and its continuity maintained, are five in number *viz.* बीज, बिन्दु, पताका, प्रकरी and कार्य.

स्वल्पोद्दिष्टस्तु तद्धेतुर्बीजं विस्ताऱ्यनेकधा*।

बीज or the germ is the source of the final issue consisely delivered which, as the plot develops, spreads in all directions and bears multifarious results *e. g.* the favourableness of fate stated by यौगन्धरायण in the विष्कंभक in the Rat. which leads to the final union of Ratnávali with वत्सराज. So in the Mál. Mád. the बीज is stated in the verse विवृण्वतेव कल्याणं &c.

* Cf श्लेषच्छायोपक्षेपैश्च समुद्दिष्टं विसर्पति।
यत्फलोदयपर्यन्तं तद्बीजमिति कीर्तितम् ॥
Bharata as quoted by Jagaddhara in his gloss on the Venisamhára.

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अवान्तरार्थविच्छेदे बिन्दुरुच्छेदकारणम् ।*

That is **बिन्दु** which cements a break in the continuity of the plot caused by the introduction of extraneous matter.

पताका and **प्रकरी** are already described.

अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ।
आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः ॥

The stages of enterprise, set on foot by those, who would compass the final issue of the piece, are also five *viz.* (1) **आरम्भ**† or the hopeful commencement (sanguine hope) as by **कामन्दकी** in the Mál. Mád. in the verse **प्राणैस्तपोभिरथवा** &c.; or by **यौगन्धरायण** in the Rat. in the verse, **प्रारम्भेस्मिन्स्वामिनो** &c.; (2) **यत्न**‡ or energetic effort as Mádhava's going to the cemetery in the Mál. Mád. or Ratnávali's drawing the picture of **वत्सराज** in the Rat.; (3) **प्राप्त्याशा**§ or the hope of success as in the Rat. the possible absence of **वासवदत्ता** when Rat. goes to her lover **उदयन** disguised as the queen; (4) **नियताप्ति**¶ or certain attain-

* "Pro. Wilson's account of the **बिन्दु**" remarks Dr. Hall "is not to be trusted." Select specimens, &c., Vol. I., P. XXXIX.

† औत्सुक्यमात्रमारंभः फलाभाय प्रयुस्से ।

‡ प्रयत्नस्तु तदप्राप्तौ व्यापारोतित्वराान्वितः ।

§ उपायापायशंकाभ्यां प्राप्त्याशा प्राप्तिसंभवः ।

¶ अपायाभावतः प्राप्तिर्नियताप्तिः सुनिश्चिता ।

ment through the absence of difficulties as in the Rat. the reconciliation of the queen and the consequent attainment of Ratnávali by the king; (5) the fifth and the last is **फलयोग*** or the realisation of the final issue as in the Rat. the obtainment of Ratnávali and the consequent acquisition of universal sovereignty by the king.

अर्थप्रकृतयः पञ्च पञ्चावस्थासमन्विताः ।
यथासंख्येन जायन्ते मुखाद्याः पञ्च संधयः ।
अन्तरैकार्थसंबन्धः सन्धिरेकान्वये सति ।
मुखप्रतिमुखे गर्भः सावमर्शोपसंहृतिः† ॥

The five **अर्थप्रकृति**s, in combination with the five **अवस्था**s (stages of enterprise) respectively, go to make up what are called the **सन्धि**s or links. A **सन्धि** is that which connects portions of the main topic with episodes and other subordinate incidents. These are five in number *viz.* **मुख**, **प्रतिमुख**, **गर्भ**, **अवमर्श**‡ and **उपसंहृति** or **उपसंहार** more generally known as **निर्वहण**. That is **मुख** in which the seed

* समग्रफलसंप्राप्तिः फलयोगो यथोदितः

† Called **विमर्ष** by Vishwanátha.

‡ मुखं बीजसमुत्पत्तिर्नानार्थरससंभवा । .....लक्ष्यालक्ष्य इवोद्भेदस्तस्य प्रतिमुखं भवेत् । .....गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः । .....क्रोधेनावमृशेद्यत्र व्यसनाद्वा विलोभनात् । गर्भनिर्भिन्नबीजार्थः सोवमर्शो... । बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् । ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ।

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with its various Rasas is sown; it is of twelve kinds. **प्रतिमुख** is the sprouting up of the seed partially indicated and partially hidden *e. g.* in the Veni. the sprouting up of the seed, in the shape of **भीम**'s anger which is partially indicated by the death of **भीष्म** &c., and partially hidden, as **कर्ण** and others are yet to be killed. Of this there are thirteen kinds. (3) **गर्भ** is the attainment and nonattainment of the desired object in turns, marked with unceasing efforts towards that end, implying a further sprouting up of the original seed *e.g.* in the Rat. the obtainment and nonobtainment of Ratnávali by the king, **वासवदत्ता** being the obstacle, and the seeking of the remedy *viz.* that of conciliating the queen. (4) That is **अवमर्श**, wherein the seed develops with greater exhuberance than in **गर्भ**, being accompanied by **नियताप्ति** or certain attainment of the desired end, but whose final result is yet postponed on account of impediments of various kinds as in the Shák. the king's forgetting Shakuntalâ after marrying her or in the Mál. Mád. Málati's being carried away by **कपालकुण्डला** after her meeting with Mádhava. Of this there are thirteen kinds also. (5) **निर्वहण** or consummation is the realisation of the desired object all the aforesaid parts converging towards this one end in the final catastrophe. This is of fourteen kinds.

उक्तांगानां चतुःषष्टिः षोढा चैषां प्रयोजनम् ।

इष्टस्यार्थस्य रचना गोप्यगुप्तिः प्रकाशनम् ।
रागः प्रयोगस्याश्चर्यं वृत्तान्तस्यानुपक्षयः ॥

Thus on the whole there are 64 angas or minor divisions of the Sandhis which serve a sixfold purpose *viz.* the arrangement of the object of pursuit, the concealment or disclosure of what is to be concealed or disclosed, mental affection, strikingness of the incidents, and the continuity of the plot.

कार्यं त्रिवर्गस्तच्छुद्धमेकानेकानुबन्धि च ।

The object of such compositions is the accomplishment of the usual triad of human ends *viz.* that of **धर्म** or the performance of religious and other duties by understanding from such compositions the relation of virtue and happiness as also that of vice and misery, that of **अर्थ** or the attainment of every desirable object by learning from such the true means to that end, and that of **काम** or the enjoyment of worldly pleasures by learning therefrom the proper mode and due limits of enjoyment. These are taken singly or any one of them with either of the other two or both. The fourth *viz.* **मोक्ष** being **अनिर्वाच्य** cannot be the subject of dramatic representation.

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SECTION II.

नेता or the hero.

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ।
भेदैश्चतुर्धा ललितशान्तोदात्तोद्धतैरयम् ॥

The hero should be decorous, comely, generous, prompt in action, complaisant, popular, pure, eloquent &c. Heroes are of four sorts : **ललित** or gallant, **शान्त** or placid, **उदात्त** or lofty and **उद्धत** or impetuous.

१ As in the Vîracharita यद्ब्रह्मवादिभिरुपासितवन्द्यपादे &c.
२ As in the same play राम राम नयनाभिरामताम् &c.
३ As in the verse कर्णस्त्वचं शिविर्मांसं जीवं जीमूतवाहनः । ददौ दधीचिरस्थीनि नास्त्यदेयं महात्मनाम् ।
४ As in the Vîra. स्फूर्जद्वज्रसहस्रनिर्मितामिव प्रादुर्भवत्यग्रतो &c.
५ As in the same play. उत्पत्तिर्जमदग्निनः स भगवान्देवः पिनाकी गुरुः &c.
६ As also त्रय्यास्त्राता यस्तवायं तनूजः &c.
७ As in Raghu. का त्वं शुभे कस्य परिग्रहो वा &c.
८ As in the Bálarámáyana बाल्होर्वलं न विदितं हच कार्मुकस्य &c.
९ As in the Ana. Râg. ये चत्वारो दिनकरकुलक्षत्रसंतानमक्षी &c.
१० As in the Ma. Vîra. प्रायश्चित्तं चरिष्यामि &c. or as in Bha. प्रारभ्यते न खलु विघ्नभयेन &c.
११ As in the Mál. यद्यत्प्रयोगविषये &c.

निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।
सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥
महासत्वोतिगंभीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥
दर्पमात्सर्यभूयिष्ठो मायाच्छद्मपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चंडोविकत्थनः ॥

(1) **ललित** or **धीरललित** is one who being free from care (the burden of his state being lightened by proper assistants) devotes himself to the various arts, is happy and affable as Udayana in the Rat. or Dushyanta in the Shák.; (2) **शान्त** or **धीरशान्त** is one who is possessed of ordinary qualities and virtues and belongs to the class of Bráhmans or traders as Chárudatta (**चारुदत्त**) in the Mṛcch. or Mádhava in the Mál. Mád.; (3) A hero of sublime qualities or **धीरोदात्त** is one, who is possessed of great mental strength, grave, patient, not boasting, and of firm resolve, with his high spirits controlled by modesty as Ráma in the Utta. or Jímútaváhana in the Nág.; (4) The fourth and the last is **उद्धत** or the impetuous who is full of pride and jealousy as well as of great intrigue and vanity, fickle, fierce, and of great pretentions, as Rávaṇa in the Rámáyaṇa.

स दक्षिणः शठो धृष्टः पूर्वं प्रत्यन्ययाहृतः ।

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दक्षिणोस्यां सहृदयो गूढविप्रियकृच्छठः ॥
व्यक्तांगवैकृतो धृष्टोनुकूलस्त्वेकनायिकः ।

Each of these four kinds of heroes may be of one or other of four sorts. He may be **दक्षिण** or gallant *i. e.* devoted to many women and principally attached to the eldest like Krshṇa; or he may be **शठ** or immodest *i. e.* one doing some thing unpleasant even in the eyes of his wife like Shankar; or he may be **धृष्ट** or bold *i. e.* openly paying his addresses to another woman like Rávaṇa; or lastly he may be **अनुकूल** or strongly devoted to one woman only like Ráma.

पताकानायकस्त्वन्यः पीठमर्दो विचक्षणः ।
तस्यैवानुचरो भक्तः किंचिदूनश्च तद्गुणैः ॥

Among the assistants of the hero the first and foremost is **पीठमर्द** the hero of the episode who is clever in discourse, a devoted follower of his master, and a little inferior to him in qualities, as Markanda in the Mál. Mád. or Sugrîva in the Rám.

एकविद्यो विटश्चान्गो हास्यकृच्च विदूषकः ।

The next is **विट** or a hanger-on, who knows one particular art only which is of great use to the hero, as Shekharaka in the Nágá. Then comes **विदूषक** or the jester whose business is to stir laughter by his fantastic dress, the repartees of wit, his crooked form &c.

लुब्धो धीरोद्धतस्तब्धः पापकृद्व्यसनी रिपुः ।

The hero may have a rival called **प्रतिनायक** who is avaricious, bold, vehement, dull-headed, criminal and addicted to vice as Rávaṇa of Ráma or Duryodhana of Yudhishṭira.

शोभा विलासो माधुर्यं गाम्भीर्यं धैर्यतेजसी ।
ललितौदार्यमित्यष्टौ सत्वजाः पौरुषा गुणाः ॥

The chief hero of the first sort has eight manly qualities which spring from **सत्व** or quality of the better sort *viz.* dignity or majesty, vivacity, equanimity, gravity, steadiness, quickness of parts, gallantry, and generosity.

स्वान्या साधारणस्त्रीति तद्गुणा नायिका त्रिधा ।

नायिका or the heroine is of three kinds. She may be the wife of the hero (**स्वीया**), or a female connected with another, (**अन्या**) or a common woman (**साधारणस्त्री**), each possessing qualities answering to those of her master.

मुग्धा मध्या प्रगल्भेति स्वीया शीलार्जवादियुक् ।

The first who is straightforward and goodnatured may be either **मुग्धा** or **मध्या** or **प्रगल्भा**.* These fe-

* मुग्धा नववयःकामा रतौ वामा मृदुः क्रुधि । मध्योद्यद्यौवनानंगा मोहान्तसुरतक्षमा ॥ यौवनान्धा स्मरोन्मत्ता प्रगल्भा दयिताङ्के । विलीयमानेवानन्दाद्रतारंभेप्यचेतना ॥

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males in their love sports sometimes get angry with their lovers and assume a kind of apparent indifference, and as this is possible in the case of a **मध्या**, she is described to be **धीरा** or **धीराधीरा** or **अधीरा** according as she indicates her anger by simply ridiculing her lover, or by jests accompanied by tears, or by harsh words and tears.* Similarly the **प्रगल्भा** is also divided into three kinds *viz.* **सावहित्थादरा**, **अधीरप्रगल्भा**, and **मध्याप्रगल्भा**.† Again **मध्या** and **प्रगल्भा** are divided according as they are loved more or less by their lovers into **ज्येष्ठा** and **कनिष्ठा**, so that there are twelve kinds of the hero's wife other than the **मुग्धा** (**द्वेधा ज्येष्ठा कनिष्ठा चेत्यमुग्धा द्वादशोदिताः**). Further divisions of **स्वीया** as also of **परकीया** and **सामान्या** are not introduced here as being of no great importance in the main purpose of constructing a drama.

अन्यस्त्री कन्यकोढा च नान्योढाङ्गिरसे क्वचित् ।
कन्यानुरागमिच्छातः कुर्यादङ्गाङ्गिसंश्रयम् ॥

The **परकीया** may be a maid or a married woman. The latter however should never be introduced in a play as the chief heroine, in other words, she should

* धीरा सोन्मासवक्रोक्त्यां मध्या साश्रु कृतागसं ।
खेदयेद्दयितं कोपादधीरा परुषाक्षरम् ॥

† सावहित्थादरोदास्ते रतौ धीरेतरा क्रुधा ।
संतर्ज्य ताडयेन्मध्या मध्याधीरेव तं वदेत् ॥

not be concerned with the principal sentiment (**अंगिरस**). The poet has the option, as might suit his convenience, of using the **कन्यानुराग** (maiden's love) in the Rasa which occupies the principal place, or in that which occupies a subordinate one, as that of Málati or Ratnávali in the Mál. Mád. and the Rat. respectively, or that of Malayavatí in the Nágánanda.

साधारणस्त्री गणिका कलाप्रागल्भ्यधौर्त्ययुक् ।
रक्तैव स्वप्रहसने नैषा दिव्यनृपाश्रये ॥

The common woman is a harlot, who is bold, adroit, and skilled in arts, and should not be imported into a play* except into a **प्रहसन**, and if introduced at all should be introduced as quite devoted to one lover only as Vasantasená in the Mṛcch. She should never appear in a piece with a celestial king for its hero.

आसामष्टाववस्थाः स्युः स्वाधीनपतिकादिकाः ।

* Prof. Wilson remarks : "We may observe, however, to the honour of the Hindu drama, that the *parakiya*, or she who is the wife of another person, is never to be made the object of dramatic intrigue: a prohibition that would have sadly cooled the imagination, and curbed the wit, of Dryden and Congreve." Select specimens, &c., Vol. I., p. xlv.

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All these heroines may be in one or other of eight conditions called by names explanatory of themselves as follows: **स्वाधीनपतिका,*** **वासकसज्जा**† (one who decorates her house and remains ready to receive her lover &c.) **विरहोत्कंठिता, खंडिता,**‡ **कलहान्तरिता, विप्रलब्धा, प्रोषितप्रिया,** and **अभिसारिका**§ (one who being afflicted with love either repairs to the house of her lover or makes him come to her.)

दूत्यो दासी सखी कारुर्धात्रेयी प्रतिवेशिका ।
लिंगिनी शिल्पिनी स्वं च नेतृमित्रगुणान्विताः ॥

For messengers the heroine may employ a maid servant, a friend, a female engaged in some trade, the daughter of her foster mother, a neighbour, a female ascetic, and the wife of an artisan, all possessing qualities similar to those of the friends of the hero. These are elsewhere described to be of various sorts according to their offices as "**निसृष्टार्था मितार्था**

* Wrongly rendered by Prof. Wilson as 'devoted to her husband.' Select specimens, &c. Vol. I. p. xlv.

† मुदा वासकसज्जा स्वं मण्डयत्येष्यति प्रिये । as in निजपाणिपल्लवतटस्खलनात् &c. in Shishupála-Vadha.

‡ ज्ञातेन्यासंरविकृते खण्डितेर्ष्याकषायिता ।

§ कामार्तोभिसरेत्कान्तं सारयेद्वाभिसारिका ।

च तथा शासनहारिका । सामर्थ्योत्पादिता हीना दूती तु विविधा मता" । *

यौवने सत्वजाः स्त्रीणामलंकारास्तु विंशतिः ।
भावो हावश्च लीला च त्रयस्तत्र शरीरजाः ॥

The natural embellishments of a lady in the prime of youth are enumerated to be twenty in number, three being physical, seven natural, and ten belonging to her disposition and mind only.

शोभा कान्तिश्च दीप्तिश्च माधुर्यं च प्रगल्भता ।
औदार्यं धैर्यमित्येते सप्त भावा अयत्नजाः ॥
† **लीला विलासो विच्छित्तिर्विभ्रमः किलकिंचितम् ।**
मोट्टायितं कुट्टमितं विव्वोकोललितं तथा ॥

* Bharata as quoted by Jagaddhara in his commentary on the Mál. Mád.; Vide p. 27 and 32, Dr. Bhándárkar's edition.

१ विकारहेतौ सति अविकारकं सत्वं Com.

† Vide also Nátyaratnakos'a.

२ आकल्परचनालेपि विच्छित्तिः कान्तिपोषकृत् as in Kum. कर्णार्पितो लोध्रकषायरूक्षे.....ववन्ध चक्षूंषि युवप्ररोहः ।

३ क्रोधाश्रुहर्षभीत्यादेः संकरः किलकिंचितम् । Cf. त्वयि वीर विराजते परं दमयन्तीकिलकिंचितं किल । Naisha. 2. 40.

४ मोट्टायितं तद्भावभावना (प्रियानुरागेण भावितान्तःकरणत्वं) इष्टकथादिषु । Cf. Ujjvalamani's definition: 'कान्तस्मरणवार्तादौ हृदि तद्भावभावतः । प्राकट्यमभिलाषस्य मोट्टायितमुदीर्यते.' Vide also Sáh. Dar. 141.

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विहृतं चेति विज्ञेया दश भावाः स्वभावजाः ॥

The author defines **सत्व** as **निर्विकारात्मकत्व** *i. e* that quality by virtue of which the mind, although beset with various temptations, resists them all successfully as in Kumar. **श्रुताप्सरोगीतिरपि क्षणेस्मिन् हरः प्रसंख्यानपरो बभूव** &c. **धैर्य** is patience as in **ज्वलतु गगने रात्रौ रात्रावखण्ड** &c., in the Mál. Mád. **विच्छित्ति** is carelessness or irregularity in dress or decoration through fancy &c. which nevertheless adds to her beauty. **किलकिंचित** is amorous agitation, weeping, laughing &c. in the society of a lover. **मोट्टायितं** is the complete pervasion of the mind by affection towards an absent lover as when a woman scratches her ear &c. when her husband is remembered. **कुट्टमित** is the affected repulse of a lover's endearments or caresses. **विब्बोक** is the affectation of indifference tending to excite love. **ललित** means gracefulness of gait or amorous gesture. **विहृत** is the reluctance in a woman to avow her feelings to her lover at a time when she ought to disclose them.

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६ सानन्दान्तःकुट्टमितं कुप्येत् केशाधरग्रहे । The Sáh. Dar. defines it as 'केशस्तनाधरादीनां ग्रहे हर्षेपि संभ्रमात् । प्राहुः कुट्टमितं नाम शिरःकरविधूननम् ॥

६ गर्वाभिमानादिष्टेपि विब्बोकोनादरक्रिया ।

७ सुकुमाराङ्गविन्यासो मसृणो ललितं भवेत् ।

१ प्राप्तकालेन यद् ब्रूयाद्व्रीडया विहृतं हि तत् ।

The hero thus equipped may further take into his service counsellors, ministers of religion, ascetics, allies, foresters &c. to assist him in the sphere of their respective functions. He may also engage in his harem eunuchs, mountaineers, mutes, dwarfs, barbarians, brothers-in-law and others of a similar sort.

तद्व्यापारात्मिका वृत्तिः* श्चतुर्धा तत्र कैशिकी ।
गीतनृत्यविलासाद्यैर्मृदुः शृंगारचेष्टितैः ॥

The style of procedure (**वृत्ति**) prescribed for the hero is of four kinds *viz.* **कैशिकी**† or sportive **सात्वती** or strenuous, **आरभटी** or extraordinary and **भारती** or vocal. (**नाटके वृत्तयः प्रोक्ताश्चतस्रो नाट्यवेदिभिः । भारती कैशिकी चैव सात्वत्यारभटी तथा** ‡)

(1) The **कैशिकी** consists of music, dancing and other love sports assisting the development of **शृंगार** or the passion of love and is pleasing thereby.

नर्मतत्स्फंजतत्स्फोटतद्भैश्चतुरंगिका ।

It has four Angas known as **नर्म**, **नर्मस्फंज**, **नर्मस्फोट**

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* प्रवृत्तिरूपो नेतृव्यापारस्वभावो वृत्तिः Con.

† Or as Vis'wanáth calls it, without warrant supposes Dr. Hall, कौशिकी; the कौ of the Sáh. Dar. however might be a misprint for के.

‡ Jagaddharà on the Mál. Mád. Bombay Ed. p. 18.

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and नर्मगर्भ. नर्म is polite pleasantry "वैदग्ध्यकीडितं (अग्राम्य इष्टजनावर्जनरूपः परिहासः) नर्म." It is of 18 kinds. नर्मस्फंज[2] is sweet enjoyment accompanied by the fear of expected danger at the first meeting as in विसृज सुंदरि संगमसाध्वसं &c. in the Mál. or in अयं स ते तिष्ठति संगमोत्सुकः &c. in the Shá. नर्मस्फोट[3] is the distant hinting of certain sentiments by slight indications as in गमनमलसं शून्या दृष्टिः &c. in the Mál. Mád. where Málati's love is distantly indicated. नर्मगर्भ[4] is frolic under disguise (wrongly rendered as a secret lover in Prof. Wilson's dictionary) as by covering the eyes &c. as in दृष्ट्वैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरात् &c. in the Am. S.

विशोका सात्वती सत्वशौर्यत्यागदयार्जवैः ।
संलापोत्थापकावस्यां सांघात्यः परिवर्तकः ॥
एभिरंगैश्चतुर्धेयं सात्वती—*

(2) The Sátvati is full of firmness, courage, patience, generosity, mercy &c., and has very little शृंगार in it. It has like the कैशिकी four Angas also *viz.* संलाप, उत्थापक, सांघात्य and परिवर्तक.

* १ शृंगारार्थं त्रपाकारि लाक्यं गोष्ठीषु नर्म तत् । Jagaddhara on the Mál. Mád.
२ नर्मस्फंजः सुखारंभो भयान्तः नवसंगमे ।
३ नर्मस्फोटस्तु भावानां सूचितोत्परसो लवैः ।
४ छन्ननेत्रप्रतीकारो नर्मगर्भोर्थहेतवे ।

आरभटी पुनः ।
मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्तादिचेष्टितैः ॥
संक्षिप्तिका स्यात्संफेटो वस्तूत्थानावपातने ।
अंगैश्चतुर्धारभटी—

(3) आरभटी again is full of miraculous deeds, jugglery feats, battles, angry feuds &c. and has four Angas like the other two which are संक्षिप्ति, संफेट, वस्तूत्थापन, or वस्तूत्थान and अवपात or—न.

नार्थवृत्तिरतःपरा ।

These are the three अर्थवृत्तिs or styles based on the meaning and there is none other than these.

चतुर्थी भारती सापि वाच्या नाटकलक्षणे ।

भारती the fourth वृत्ति, which is based merely on the relation of words, is connected with आमुख and will therefore be described in its proper place under the description of the Nátaka.

शृंगारे कैशिकी वीरे सात्वत्यारभटी पुनः ।
रसे रौद्रे च बीभत्से वृत्तिः सर्वत्र भारती ॥

This verse lays down a rule as to what वृत्ति should be used for the development of a particular Rasa.

After this follows a description of the language to be used by different characters as also of the titles of honour with which they address one another:—

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पाठ्यं तु संस्कृतं नृणामनीचानां कृतात्मनाम् ।
लिङ्गिनीनां महादेव्या मन्त्रिजावेश्ययोः क्वचित् ॥
स्त्रीणां तु प्राकृतं प्रायः शूरसेन्यधमेषु च ।
पिशाचात्यन्तनीचादौ पैशाचं मागधं तथा ॥
यद्देशं नीचपात्रं यत्तद्देशं तस्य भाषितम् ।
कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः ॥

Higher characters and female ascetics should be made to speak Sanskrit and on occassions the chief queen, the daughter of a minister and courtesans also. Women, as a general rule, should be made to speak the dialects derived from Sanskrit. The low characters should use Shauraseni while Pisháchas and other extremely low characters should use the Paishách and the Mágadhi dialects respectively. A low character should speak in the dialect of the country it belongs to. But the poet may make the higher characters change their language for special purposes.

भगवन्तो वरैर्वाच्या विद्वद्देवर्षिलिंगिनः ।
विप्रामात्याग्रजाश्चार्या नटीसूत्रभृतौ मिथः ॥
रथी सूतेन चायुष्मान् पूज्यैः शिष्यात्मजानुजाः ।
वत्सेति तातः पूज्योपि सुगृहीताभिधस्तु तैः ॥
भावोनुगेन सूत्री च मार्षेत्यतेन सोपि च ।

देवः स्वामीति नृपतिर्भृत्यैर्भर्तेति चाधमैः ॥
आमन्त्रणीयाः पतिवज्ज्येष्ठमध्याधमैः स्त्रियः ।
समा हलेति प्रेष्या च हज्जे वेश्याज्जुका तथा ॥
कुट्टिन्यम्बेत्यनुगतैः पूज्या वा जरती जनैः ।
विदूषकेण भवती राज्ञी चेटीति शब्द्यते ॥

Learned men, sages and ascetics should be addressed as भगवन्तः while Brahmans, ministers and elder brothers should be addressed as आर्याः. Natí and Sútradhára should address each other as आर्य and आर्या. The master should be addressed as आयुष्मान् by his charioteer. Reverential persons should address their pupils, sons &c. as वत्स or तात whereas they themselves should be addressed as सुगृहीताभिधाः or सुगृहीतनामानः. The सूत्रधार should be addressed as भाव by his assistant पारिपार्श्वक while the latter should be addressed by the सूत्रधार as मारिष or मार्ष. The king should be addressed by his servants as देव or स्वामी and by the lower characters as भट्टा &c. The rest will be gathered very easily from the perusal of an ordinary Nátaka.

SECTION III.

Having thus described the various divisions of the plot and the nature of the characters to be repre-

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sented in a piece we next come to **रस** leaving for a next chapter the question of the description of the ten Rupakas which the author takes up at this stage.

विभावैरनुभावैश्च सात्विकैर्व्यभिचारिभिः ।
आनीयमानः स्वाद्यत्वं स्थायीभावो रसः स्मृतः ॥ *

Rasa (what is enjoyed or tasted **रस्यन्ते इति रसा** from **रस आस्वादने चुरादिः**) is that lasting impression or permanent feeling which is made to produce a pleasurable sensation through the operation of the several Vibhavas and the Anubhávas as well as the satvika

* समुचितललितसंनिवेशचारुणा काव्येन समर्पितैः सहृदयहृदयं प्रविष्टैस्तदीयसहृदयतासहकृतेन भावनाविशेषमहिम्ना विगलितदुष्यन्तरमणीयत्वादिभिरलौकिकविभावानुभावव्यभिचारिशब्दव्यपदेश्यैः शकुन्तलादिभिरालम्बनकारणैश्चंद्रिकादिभिरुद्दीपनकारणैरश्रुपातादिभिः कार्यैश्चिंतादिभिः सहकारिभिश्च संभूय प्रादुर्भावितेनालौकिकेन व्यापारेण तत्कालनिवर्तितानन्दांशावरणाज्ञानेनात एव प्रमृष्टपरिमितप्रमातृत्वादिनिजधर्मेण प्रमात्रा स्वप्रकाशतया वास्तवेन निजस्वरूपानन्देन सह गोचरीक्रियमाणः प्राग्विनिविष्टवासनारूपो रत्यादिरेव रसः । Rasagangádhara. For further particulars vide Káv. Pra. p. p. 76-93. Zalkikar's Ed. and Ras. p. p. 21-29 Nirnayaságar Ed. where the question is fully and elaborately discussed. The piece quoted from the Ras. is a learned commentary on the definition of रस succintly given above.

विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः Bharata as quoted by Mammata.

and the Vyabhichari Bhávas. It should be noted, however, that it does not follow from these as effect follows from cause nor is it implied by them.*

ज्ञायमानतया तत्र विभावो भावपोषकृत् ।
आलम्बनोद्दीपनत्वप्रभेदेन स च द्विधा ॥ †

That is Vibhava (**विभावयतीति**) which by its being clearly understood nourishes the main sentiment. It is divided into two kinds: A'lambana Vibháva or that which is, as it were, the chief support or substratum of the Rasa as the hero or the heroine of a play‡, and Uddípana Vibháva or what adds to the de-

* Cf. सच न कार्यः विभावादिविनाशेपि तस्य संभवप्रसंगात् नापि ज्ञाप्यः सिद्धस्य तस्यासंभवात् । अपितु विभावादिभिर्व्यञ्जितः चर्वणीयः (व्यञ्जनयाभिव्यक्तोऽसकृदास्वादनीय इत्यर्थः) । .....तद्ग्राहकं च न निर्विकल्पकं विभावादिपरामर्शप्रधानत्वात् । नापि सविकल्पकं चर्वितस्यालौकिकानन्दमयस्य स्वसंवेदनसिद्धत्वात् । उभयाभावस्वरूपस्य चोभयात्मकत्वमपि पूर्वश्लोकोत्तरतामेव गमयति न तु विरोधमिति श्रीमदाचार्याभिनवगुप्तपादाः । Káv. Pra. p. p. 95: 96.

† एवमेषां स्थायिभावानां लोके तन्नायकगतानां यान्यालम्बनतयोद्दीपनतया वा कारणत्वेन प्रसिद्धानि तान्येषु काव्यनाट्ययोर्व्यज्यमानेषु विभावशब्देन व्यपदिश्यन्ते । Ras.

‡ As in the Ver. अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रोनुकान्तप्रभः शृंगारैकनिधिः स्वयं नु मदनो मासो नु पुष्पाकरः । वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः । Vicr. Act. I.

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velopment of the Rasa such as the moon, the seasons &c. in the case of Shringára.*

अनुभावो विकारस्तु भावसंसूचनात्मकः ।

Anubháva is the external manifestation of the internal feelings through the organs of sense as the eyes, the face &c. In other words the Vibhávas are the causes (**हेतु**) of a particular feeling such as love and the Anubhávas its external manifestations.†

सुखदुःखादिकैर्भावैर्भावस्तद्भावभावनम् ।

Bháva is the complete pervasion of the heart by any feeling whether of pleasure or of pain arising from the objects under sight. It is derived from **भावन** or **वासन** scent *i. e.* that which gives its own smell to other things &c.

पृथग्भावा भवन्त्यन्येनुभावलेपि सात्विकाः ।
सत्त्वादेव समुत्पत्तेस्तच्च तद्भावभावनम् ॥ ‡

* As in अयमुदयति चन्द्रश्चन्द्रिकाधौतविश्वः परिणतविमलिम्नि व्योम्नि कर्पूरगौरः । ऋजुरजतशलाकास्पर्धिभिर्यस्य पादैर्जगदमदमृणालीपंजरस्थं विभाति ॥

† यानि च कार्यतयाँ तान्यनुभावशब्देन (व्यपदिश्यन्ते) Ras.
Cf. also विकारो मानसो भावोनुभावो भावबोधकः । Amar.

‡ सत्त्वोत्कटे मनसि ये प्रभवन्ति भावा-
स्ते सात्विका निगदिताः कविभिः पुराणैः ।
Jagaddhara on the Mál. Mád. Act 1st.

The Sátvika Bhávas, although they really fall under the category of the Anubhávas ought to be treated separately being too prominent to be left in the general description. These proceed from Satva which the commentator defines as **परगतदुःखहर्षादिभावनायामत्यन्तानुकूलान्तःकरणत्वं** (that extreme readiness of the mind with which it partakes of the sorrows, joy &c. of others) and further says '**एतदेवास्य सत्त्वं यतः खिन्नेन प्रहर्षितेन चाश्रुरोमाञ्चादयो निर्वर्त्यन्ते तेन सत्त्वेन निर्वृताः सात्विकाः** These are Sátvika in as much as they follow from this Satva and Anubhávas in as much as they are the external manifestations of the internal feelings. They are:—

स्तम्भप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यवेपथू ।
अश्रु वैस्वर्यमित्यष्टौ स्तम्भोस्मिन्निष्क्रियांगता ।
प्रलयो नष्टसंज्ञत्वं शेषाः सुव्यक्तलक्षणाः ॥

Of these **स्तंभ** is a state of complete inactivity and **प्रलय** means the total loss of consciousness. The rest are too easy to need explanation.

विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः ।
स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव वारिधौ*॥

* यानि च सहचरन्ति तानि व्यभिचारिशब्देन (व्यपदिश्यन्ते) Ras.
Cf. for all these three, Kávy. Pra:—कारणान्यथ कार्याणि सहकारीणि यानि च । रत्यादेः स्थायिनो लोके तानि चेन्नाट्यकाव्ययोः । विभाव अनुभावाश्च कथ्यन्ते व्यभिचारिणः ॥

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The Vyabhicháribhávas or Bhávas not strictly confined to any particular Rasa are those which appear and disappear emerging and immersing like waves in the ocean of the Sthâyibhávas. They are 33 in number.

निर्वेदग्लानिशङ्काश्रमधृतिजडताहर्षदैन्यौग्र्यचिन्ता ।

१ Disgust for worldly pleasures &c., as in प्राप्ताः श्रियः सकलकामदुघाः &c. or selfdisparagement as in यदि लक्ष्मण सा मृगेक्षणा &c. Its Vibhávas are dissatisfaction &c. Anubhávas tears, sighs &c.

२ Languor, inability to endure as in लुलितनयनतारा: &c. Vibh. exhaustion, sorrow &c. Anu. paleness of face, tremor, drooping of limbs &c.

३ Apprehension of something undesirable or of the non-attainment of the desired object as in विधिवञ्चितया मयानयातं &c. Vibh. Another person's misconduct &c. Anu. trembling, anxious looks &c.

४ Weariness as in अलसलुलितमुग्धान्यभ्रसंजातखेदात् &c. Vibh. bodily exertion or excessive indulgence &c. Anu. perspiration, drooping of limbs &c.

५ Contentment or repose of the mind as in वयमिह परितुष्टा &c. Vibh. Knowledge, power &c. Anu. patient enduring, want of rashness &c.

६ Loss of facutty, incapacity to do anything as in यदवधि दयितो विलोचनाभ्यां &c. Vibh. separation from a lover &c. Anu. apathetic indifference, want of energetic action. &c.

७ Joy, exultation as in अवधौ दिवसावसानकाले &c.

८ Depression caused by misery &c., as in वृद्धोन्धः पंतिरेष

त्रासेर्ष्यामर्षगर्वाः स्मृतिमरणमदाः सुप्तनिद्राविबोधाः ।

&c. Vibh. poverty, neglect, contempt, &c., Anu. ragged apparel, miserable look &c.

९ Formidableness, stern cruelty as in उत्कृत्योत्कृत्य गर्भानपि &c. Vibh crime, evil disposition &c. Anu. threatening reviling &c.

१० Painful reflection as in पक्ष्माग्रग्रथिताश्रुबिन्दुनिकरैः &c. Vibh. non-obtainment of the desired object &c. Anu. sighs, vacant-mindedness, fervent heat &c.

१ Fear, agitation of the mind as in आलीषु केलीरभसेन बाला &c. Vibh. seeing fearful objects &c. Anu. horripilation, trembling.

२ Jealousy or intolerance of another's good fortune as in तृष्णालोलविलोचने &c. Vibh. pride, baseness, anger &c. Anu. censure, angry expression &c.

३ Indignation or obstinate opposition as in युष्मच्छासनलंघनाम्मसि &c. Vibh. reproof, insult, discomfiture &c. Anu. perspiration, shaking of the head &c.

४ Arrogance, pride, as in ब्राह्मणातिक्रमत्यागो &c. Vibh. opinion of one's own strength, nobility &c. Anu. disrespect, frowning &c.

५ Recollection of old things as in लीनेव प्रतिबिम्बितेव &c. Vibh. perception of things of a similar nature and other objects seen before, association of ideas &c. Anu. raising or contracting of the eyebrows &c.

६ Too plain to demand explanation.

७ Extravagance of joy, intoxication &c., as in हावहारि-

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व्रीडाऽपस्मारमोहाः समतिरलसतावेगतर्कावहित्थाः।

हसितं &c. in the Shi. Vibh. drinking &c. Anu. faltering in speech, drousiness, &c.

८ Knowledge of objects of familiarity in dreams as in अकरुण मृषाभाषासिन्धो &c. Vibh. sleep &c. Anu. ejaculations in dreams &c. Vide Ras. P. 86.

९ Sleep brought about by languor &c. as in सा मदागमनवंहिततोषा &c. vibh. suspension of the external functions of the mind; Anu. closing of the eyes, immortality &c. See Ras. p. 85.

१० Unfolding of the faculties, waking as in नितरां हि तयाद्य निद्रया मे &c. Vibh. passing away of sleep &c. Anu. rubbing the eyes, snapping the fingers &c.

१ Shame or bashfulness. Vide Ras. p. 79. Vibh. conscious impropriety, defeat &c. or the sight of a man &c. in the case of women. Anu. hanging down the head, covering the face &c.

२ Possession by a demon, planetary influence, epilectic convulsions &c. as in आश्लिष्टभूमिं &c. Vibh. excessive fear or grief, solitude &c. Anu. trembling, falling on the ground letting out the tongue &c.

३ Stupor, deliriousness, perplexity &c. as in विनिश्चेतुं शक्यो &c. Vibh. fear, painful remembrance &c. Anu. insensibility, rolling on the ground, loss of consciousness &c.

४ Prudence, considerations, conclusion as in सहसा विदधीत न क्रियां &c. Vibh. study of the shastras &c. Anu. acting in accordance with the knowledge gained &c.

५ Indolence, aversion to activity &c. as in निखिलं रज-

व्याध्युन्मादौ विषादोत्सुकचपलयुतास्त्रिंशदेते त्रयश्च ॥

नीं प्रियेण दूरात् &c. Vibh. waking weariness, pregnancy, meditation &c. Anu. tardy and reluctant motion, yawning &c.

६ Agitation or flurry as in आगच्छागच्छ सज्जं कुरु वरतुरगं &c. or in सच्छिन्नवन्धं द्रुतयुग्यशून्यं &c. Vibh. the approach of an enemy, the prospect of danger &c. Anu. sorrowing, trembling, haste &c.

७ Consideration, discrimination &c. leading to a settled conclusion as in यदि सा मिथिलेन्द्रनन्दिनी &c. Vibh. perception of doubts &c. Anu. raising the eyebrows, moving the fingers &c.

८ Dissimulation, an action of the body to conceal some mental disturbance as in एवंवादिनि देवर्षौ &c. Vibh. modesty, turpitude &c. Anu. acting or speaking in a manner different from the real object.

९ Painful condition of the mind as in हृदये कृतशैवलानुषङ्गा &c. Vibh. bodily ailment, separation &c. Anu. bodily symptoms, sighs &c.

१० Utter loss of reflection, delirium as in नवजलधरः सन्नद्धोयं &c. Vibh. loss of a beloved person, morbid action, reverses of fortune &c. Anu. lamentation, incoherent talk, laughing without cause &c.

११ Despair or loss of energy as in माकरमूनावस्तं याते &c. Vibh. failure in achieving the desired object and the consequent prosperity of another, loss of wealth &c. Anu. sighing, a desire for death, palpitations &c.

१२ Impatience as in आत्मानमालोक्य च शोभमानं &c. Vibh.

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ಹಸ್ತಪ್ರತಿ (ಸಂಖ್ಯೆ) I-1538

विरुद्धैरविरुद्धैर्वा भावैर्विच्छिद्यते न यः ।
आत्मभावं नयत्यन्यान्स स्थायी लवणाकरः ॥ *

That is a स्थायीभाव† the ocean melting all salt into water, which, not being interrupted by any feelings contrary to its nature or otherwise (which might arise in course of its development), blends all of them into itself as Rati the Sthâyibhâva in the Mál. Mád., which is not interrupted by the Bíbhatsa, occurring in the fifth act where the Shṛngára is still present

expectation of a lover, desire for union &c. Anu. uneasiness, hurry &c.

६ Unsteadiness or rashness as in अन्यासु तावदुपमर्दसहासु &c. Vibh. jealousy, hatred, passion &c. Anu. reproving, using harsh words, wilful conduct &c.

* सजातीयविजातीयभावान्तरैररतिरस्कृतत्वेनोपनिबध्यमानो रत्यादिः स्थायी। विरोधः सहानवस्थानं बाध्यबाधकभावो वा । .....विरुद्धरसैकावलम्बनत्वं विरोधि हेतुः । स त्वविरुद्धरसान्तरे व्यवधानेनोपनिबध्यमानो न विरोधी । .....यत्र तु समप्रधानत्वेनानेकस्योपनिबन्धनं तत्रापि एक एव स्थायी यथा "अन्त्रैः कल्पितमङ्गलप्रतिसरा"—इत्यत्र शृंगारबीभत्सयोः समप्रधानत्वेन सत्वेपि हास्यपरत्वम्.....Com. It will be needless to further enter into the minute discussion introduced by the commentator. Another definition is सजातियविजातीयैरविरुद्धैरस्कृतमूर्तिमान् । यावद्ग्रं वर्तमानः स्थायिभाव उदाहृतः ॥ Vide Ras. p. 31.

† Every play has one principal sentiment which is called स्थायी, प्रधान or अङ्गी.

in the words मम हि प्राक्तनोपलंभसंभावितात्मजन्मनः &c. It should be remembered, that a Bhâva will be contradictory to the prevailing one, if the आश्रय of them both be the same, but not when they are related to each other as Anga and Angin, where the one contributes to the growth of the other. But in case where two Bhâvas are represented as independent of each other, and not mutually related as subordinate and principal, it should be understood that they are not independent Sthâyibhâvas, but that both must be contributing to heighten a third which is the Sthâyibhâva there *e. g.* in the verse अन्त्रैः कल्पितमङ्गलप्रतिसरा* &c. in the Mál. Mád. रति and जुगुप्सा the Sthâyibhâvas of Shṛngára and Bíbhatsa go to help the development of a third *viz.* हास्य which is the Sthâyibhâva there.

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥
शृंगारहास्यकरुणरौद्रवीरभयानकाः ।
†बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥

These permanent feelings are eight in number *viz.* रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा, and विस्मय

* Vide Dr. Bhándákar's note on the verse and the commentary of Jagaddhara.

† Káv. Pra.

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giving rise to the eight Rasas शृंगार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स and अद्भुत. A Rasa is nothing more than a स्थायिभाव rendered enjoyable by a sensitive specter (रसः स एव स्वाद्यत्वाद्रसिकस्येव वर्तनात्).

शममपि केचित्प्राहुः पुष्टिर्नाट्येषु नैतस्य ।
निर्वेदस्थायिभावोस्ति शान्तस्तु नवमो रसः *

शम is looked upon by some as the ninth permanent feeling, giving rise to शान्त the corresponding ninth Rasa, but here its Sthâyitwa is not recognized.†

* Káv. Pra. Here it is immaterial to enter into the discussion, whether शम or निर्वेद is the स्थायिभाव of शान्त; for it, Vide Káv. Pra. p. 124.

† सर्वदा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते ।... .....तथापि सूक्ष्मातीतादिवस्तूनां सर्वेषामपि शब्दप्रतिपाद्यतया विद्यमानत्वात्कार्यविषयत्वं न निवार्यते । Com.

Critics are at variance on this point. Some think that, in as much as Shama implies tranquillity or exemption from mental excitement, it must be excluded from the drama, the object of which is to delineate and inspire passion, though it may be allowed a place in moral or didactic poetry. Others urge, that, since the jesticulations by the actors who are not affected by terror, anger &c. produce impressions on the minds of the audience, it is the state of their minds that ought to settle the question, and since they are capable of exhibiting the Shánta Rasa by listening to the performance

Thus there are 49 feelings or mental conditions silently, by keeping their mind free from any external influences &c. it must be allowed a place in the drama. The quotation subjoined contains an interesting discussion on the subject, and will not be out of place here.

केचित्तु—

"शान्तस्य शमसाध्यत्वान्नटे च तदसंभवात् ।
अष्टावेव रसा नाट्ये न शान्तस्तत्र युज्यते ॥"

इत्याहुः । तच्चापरे न क्षमन्ते । तथाहि— नटे शमाभावादिहेतुरसंगतः । नटे रसाभिव्यक्तेरस्वीकारात् । सामाजिकानां शमवत्त्वेन तत्र रसोद्बोधे बाधकाभावात् । नच नटस्य शमाभावात्तदभिनयप्रकाशकत्वानुपपत्तिरिति वाच्यम् । तस्य भयक्रोधादेरप्यभावेन तदभिनयप्रकाशकताया अप्यसंगत्यापत्तेः । यदि च नटस्य क्रोधादेरभावेन वास्तवतत्कार्याणां वधबन्धादीनामुत्पत्त्यसंभवेपि कृत्रिमतत्कार्याणां शिक्षाभ्यासादित उत्पत्तौ नास्ति बाधकमिति निरीक्ष्यते तदा प्रकृतेपि तुल्यम् । अथ नाट्ये गीतवाद्यादीनां विरोधिनां सत्त्वात्सामाजिकेष्वपि विषयवैमुख्यात्मनः शान्तस्य कथमुद्रेक इति चेत् नाट्ये शान्तरसमभ्युपगच्छद्भिः फलबलात्तद्गीतवाद्यादेस्तस्मिन्विरोधिताया अकल्पनात् । विषयचिन्तासामान्यस्य तत्र विरोधित्वस्वीकारे तदीयालम्बनस्य संसारनिर्वेदस्य तदुद्दीपनस्य पुराणश्रवणसत्संगपुण्यवनतीर्थावलोकनादेरपि विषयत्वेन विरोधित्वापत्तेः । अतएव चरमाध्याये संगीतरत्नाकरे—

'अष्टावेव रसा नाट्ये इति केचिदचूचुदन् ।
तदचारु यतः कंचिन्न रसं स्वदते नटः ॥'

इत्यादिना नाट्येपि शान्तो रसोस्तीति व्यवस्थापितम् । तैरपि नाट्ये शान्तो रसो नास्तीत्यभ्युपगम्यते तैरपि बाधकाभावान्महाभारतादि प्रबंधानां

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viz. the 8 Sátvikabhávas, as many Sthávyibhávas and the 33 Vyabhicháribhávas.

स्वादः काव्यार्थसंभेदादात्मानन्दसमुद्भवः ।
विकाशविस्तरक्षोभविक्षेपैः स चतुर्विधः ॥
शृंगारवीरबीभत्सरौद्रेषु मनसः क्रमात् ।
हास्याद्भुतभयोत्कर्षकरुणानां त एव हि ।
अतस्तज्ज्ञन्यता तेषामत एवावधारणम् ॥

स्वाद* is the manifestation of overwhelming delight generated by the complete identification of the mind with the objects represented in a Kávya full of the Sthávyi and other Bhávas. It is of four sorts, named after the various corresponding conditions of the mind, *viz.* **विकाश** or unfolding, **विस्तार** or expansion, **क्षोभ** or agitation, and **विक्षेप** or displacement, based on which are the four sentiments **शृंगार**, **वीर**, **बीभत्स**, and **रौद्र** giving

शान्तरसप्रधानताया अखिललोकानुभवसिद्धत्वाच्च काव्ये सोवश्यं स्वीकार्यः । अत एव 'अष्टौ नाट्ये रसाः स्मृताः' इत्युपक्रम्य 'शान्तोपि नवमो रसः' इति मम्मटभट्टा अप्युपसमहार्षुः ॥

Rasagangádhara.

* काव्यार्थेन विभावादिसंसृष्टस्थाय्यात्मकेन भावकचेतसः संभेदे प्रत्यस्तमितस्वपरविभागे सति प्रवलतरस्वानन्दोद्भूतिः स्वादः । Com.

rise in their turn to **हास्य**, **अद्भुत**, **भयानक**, and **करुण**.*

† **शृंगार** is defined as follows :—

रम्यदेशकलाकालवेषभोगादिसेवनैः ।
प्रमोदात्मारतिः सैव यूनोरन्योन्यसक्तयोः ॥
प्रहृष्यमाणा शृंगारो मधुरांगविचेष्टितैः ।
अयोगो विप्रयोगश्च संभोगश्चेति स त्रिधा ॥

It is of three kinds‡ **अयोग**, **विप्रयोग** and **संभोग**. **अयोग**, is the nonconsummation of marriage on account of various obstacles, as in the case of that of **सागरिका** with **वत्सराज**, or of **मालती** with **माधव**. It has ten stages§ such as **अभिलाष** as in **असंशयं क्षत्रपरिग्रहक्षमा** &c., in the Shák; **आनन्द** as in **सुधाबद्धग्रासैः** &c. in the Viddha; **साध्वस**

* शृंगाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ।
वीराच्चैवाद्भुतोत्पत्तिर्बीभत्साच्च भयानकः ॥ इति हेतुहेतुमद्भाव एव संभेदापेक्षया दर्शितो न कार्यकारणभावाभिप्रायेण तेषां कारणान्तरजन्यत्वात् । Com.

† It is thus derived शृंगं हि मन्मथोद्भेदस्तदागमनहेतुकः । पुरुषप्रमदाभूमिः शृंगार इति गीयते ॥

‡ Reduced to two by some *viz.* Sambhoga or successful, and Vipralambha or unsuccessful, love. *Vide* Káv. Pra. IV and Ras. p. 34.

§ दशावस्थः स तत्रादावभिलाषोथ चिन्तनम् । स्मृतिर्गुणकथोद्वेगप्रलापोन्मादसंज्वरौ । जडता मरणं चेति दुरवस्थं यथोत्तरम् ॥

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as in **तं वीक्ष्य वेपथुमती** &c. in the Kum. and others which can be easily gathered from any play. Bâṇa has the credit of making the hero of his Kâd. pass through all these stages, even through that of **मरण** or death. **विप्रयोग** is the separation of lovers who have fixed their affection deep into each other, either through **मान** or **प्रवास**. **मान** arises from various causes. That arising from a breach in the performance of the several duties of love (**प्रणयभंग**) may be on both sides. The verse **अस्मिन्नेव लताग्रहे त्वमभवः** &c., in the Uttar. is an example of the lover being **मानी**. **ईर्ष्यामान, आनुमानिकमान** &c., are other varieties of **मान**. This is capable of being driven away in six ways (**साम्ना भेदेन दानेन नत्युपेक्षारसान्तरैः**), and is called **गुरु, लघु** or **मध्यम** in accordance with the great or small effort required to make the Náyiká give it up. The verse **प्रस्थाने वलयैः कृतं प्रियसखैरस्रैरजस्यं गतं** &c. in Amaru. is an example of Viprayoga by **प्रवास**. Another is the separation of **पुरूरवस्** from **उर्वशी** from an unthought-of cause. The last is **संभोग**,* in which all things being favourable, the lovers, deep in love and acting in perfect harmony, enjoy the happiness of each others company, as in **किमपि किमपि मन्दम्** &c., or

* अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ । दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥

विनिश्चेतुं शक्यो &c. in the Uttar. Shringára being the prevailing Rasa of many dramas is dwelt upon at some length here.

The names of the remaining seven Rasas are explanatory of themselves. **वीर** or the sentiment of heroism is of three kinds, as it is characterised by, mercy as in the case of **जीमूतवाहन** in the Nág., or valour as in the case of Ráma in the Vira., or munificence as in the case of **परशुराम** or **बली**. Bîbhatsa is the Rasa of disgust inspired by filthy objects &c. and occurs in verses like **उत्कृत्योकृत्य** &c., in the Mál. Mád. or **अंत्रप्रोतबृहत्कपालनरककूरकणत्कंकण** &c., in the Vîra. Raudra or the sentiment of furious passion, expressed by violent gesticulations, angry words &c. is such as is found in verses like **लाक्षागृहानलविषान्न** &c., in the Veṇi. or **त्वं ब्रह्मवर्चसधरो** &c., in the Vîra. **हास्य** or the mirthful is common as in **विष्णोश्चागमनं निशम्य** &c., in the Pra. or in **श्रीतातपादैर्विहिते निबन्धे** &c. It is of six kinds:— Smita or gentle smile; Hasita in which the teeth are a little displayed; Vihasita which is characterised by a gentle exclamation and contraction of the eyes; Upahasita or ridicule; Apahasita which exhibits tears and motion of the shoulders &c.; and lastly Atihasita which is convulsive laughter accompanied by an overflow of tears &c. Adbhutá or the amazing is such as is expressed in the verse **चित्रं कनकलतायां** &c. in

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Rasikajîwan or in चराचरजगज्जालसदनं &c. The Bhayánaka occurs in verses such as नष्टं वर्षवरैर्मनुष्यगणना &c. in the Rat., or in ग्रीवाभंगाभिरामं &c. in the Shá., or in passages such as रे रे शंकरगृहाधिवासिनः &c. in the Mál. Mád. Karuṇa is pity excited by the occurrence of misfortunes &c. It is the prevailing sentiment of the Uttar., the master-piece of the poet (Bhavabhutî) and occurs in verses like अथेदं रक्षोभिः &c. in that play or in अयि जीवितनाथ जीवसि &c. in the Kumár.

SECTION IV.

प्रकृतित्वादथान्येषां भूयो रसपरिग्रहात् ।
संपूर्णलक्षणत्वाच्च पूर्वं नाटकमुच्यते ॥

Nátaka being the first among the ten Rúpakas, in as much as it forms the प्रकृति or stock of all the other species, which are its offshoots as it were, and is the most complete type of a Rúpaka, is first described.

The सूत्रधार or conductor should appear first and retire having recited the नान्दी (the benedictary verse or verses with which a play begins) which is thus defined in the Sáh. Dar.: आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥ मङ्गल्यशंखचन्द्राब्जकोककैरवशंसिनी । पदैर्युक्ता द्वादशभिरष्टभिर्वा पदैरुत ॥ It generally consists of 8 or 12 'padas'; but 10, 16, 18, 22* or even 53† may, also, be allowed. Some think that the main points of the plot should be suggested in the Nándi.* The term 'pada' is variously interpreted. It is taken to mean by some, a quarter stanza, by others, the ending of a noun or a verb, and by others still, a sentence. (श्लोकपादं पदं केचित्सुप्तिङन्तमथापरे । परेवान्तरवाक्यं च पदमाहुर्विशारदाः); Sometimes it is understood to denote half a stanza also.

Another actor, called स्थापक (for he establishes the topic of the composition as it were), should then enter, and indicate the subject in the form of the बीज, or the मुख, or by mentioning the name of the character just about to enter. He ought to please the audience with sweet songs bearing upon some season, and suggest the subject in accordance with the भारतीवृत्ति, which is a mode of talk in Sanskrit carried

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* अर्थतः शब्दतो वापि मनाक्काव्यार्थसूचनम् । यत्राष्टभिर्द्वादशभिरष्टादशभिरेव वा । द्वाविंशत्या पदैर्वापि सा नान्दी परिकीर्तिता ॥ quoted by Dhundi in his gloss. on the Mud. अष्टभिर्द्वादशभिर्वापि कार्या नान्दी समैः पदैः । Nátyapradîpa. According to some the rule about the number of 'padas' in the Nandi is not always to be observed. Matrgupta thinks that the number of Padas should be 16.

† Vide Shák. where the नान्दी consists of 53 pdas.

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on by the नट. (भारतीसंकृतप्रायो वाग्व्यापारो नटाश्रयः). There are four kinds of this वृत्ति which are प्ररोचना, वीथी, प्रहसन and आमुख. प्ररोचना is that in which the attention of the audience is invited by expressions of eulogism bestowed on the topic to be represented (उन्मुखीकरणं तत्र प्रशंसातः प्ररोचना) as in the Rat. श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी &c. वीथी and प्रहसन will be described in their proper places.

सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम् ।
स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥
प्रस्तावना तां तत्र स्युः कथोद्घातः प्रवृत्तकम् ।
प्रयोगातिशयश्चाथ [वीथ्यंगानि त्रयोदश] ॥

That is आमुख or प्रस्तावना, wherein the conductor or the chief actor holds conversation with the actress, or his assistant, or विदूषक &c. bearing on the business to be introduced. It is of three kinds* कथोद्घात, प्रवृत्तक and प्रयोगातिशय. That is कथोद्घात† wherein a character enters, having caught up the words of the

* The प्रस्तावना is of five kinds according to the Sah. Dar. (उद्घातकः कथोद्घातः प्रयोगातिशयस्तथा । प्रवर्तकावगलिते पञ्च प्रस्तावनाभिधाः ॥) The Das. Rúp. however classes the उद्घातक and the अवगलित under the वीथी.

† स्वेतिवृत्तसमं वाक्यमर्थं वा यत्र सूत्रिणः ।
गृहीत्वा प्रविशेत्पात्रं कथोद्घातो द्विधैव सः ॥

Sútradhára, or their meaning, as the entrance of यौगन्धरायण in the Rat., who catches up the words of the सूत्रधार, द्वीपादन्यस्मादपि &c., and enters repeating them; or that of चाणक्य in the Mud. who takes, in quite a different sense, the words क्रूरग्रहः स केतुश्चंद्रमसं पूर्णमण्डलमिदानीम् &c. of the सूत्रधार and enters repeating them in connection with his own thoughts. Thus there are two kinds of कथोद्घात. When the entry of a character is indicated by the description of the qualities of some season, which are similar to those of the character to be introduced, that is called प्रवृत्तक e. g. आसादितप्रकटनिर्मलचन्द्रहासः प्राप्तःशरत्समय एष विशुद्धकान्तः । उत्खाय गाढतमसं घनकालमुग्रं रामो दशास्यमिव संभृतबन्धुजीवः ॥ ततः प्रविशति यथानिर्दिष्टो रामः । When the entry of a पात्र is indicated by the सूत्रधार with the words "here he enters" that is प्रयोगातिशय, as the entry of दुष्यन्त in the Shá. after the words एष राजेव दुष्यन्तः &c. of the सूत्रधार.

This being done the hero, who must be धीरोदात्त, well-known in history, born of a noble family, and a terrestrial or celestial king, should then enter and commence the play, which is to be hereafter arranged and exhibited in the order described in the three foregoing sections. The इतिवृत्त should be आधिकारिक *i.e.* free from episodical and prolix interruptions, and the incidents consistent. Everything

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in the narrative, that is unworthy of the hero, or discordant with the prevailing sentiment, must either be abandoned or arranged otherwise. The whole matter should be fully determined and then divided into five parts and arranged into acts introduced by **विष्कंभक** or **प्रवेशक** as the necessity may be.*

The principal Rasa should be well nourished by means of the several Vibhávas, Anubhávas, and Vyabhicharibhávas.† An act should contain the proceedings of a day (although periods of several years may be compressed into that of a day), maintain unity of interest, and be carried on by three or four characters, all leaving the stage at its close. A Nátaka as a general rule should be divided into five acts though seven are allowed at times; a Mahánátaka has ten acts.‡

* प्रख्यातवंशो राजर्षिर्दिव्यो वा यत्र नायकः ।
तत्कथ्यातं विधातव्यं वृत्तमत्राधिकारिकम् ॥
यत्तत्रानुचितं किंचिन्नायकस्य रसस्य वा ।
विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत् ॥
आद्यन्तमेव निश्चित्य पञ्चधा तद्विभज्य च ।
खण्डशः संधिसंज्ञाश्च विभागानपि खण्डयेत् ॥

† अनुभावविभावाभ्यां स्थायिनो व्यभिचारिभिः ।
गृहीतमुक्तैः कर्तव्यमङ्गिनः परिपोषणम् ॥

‡ एकाहाचरितैकार्थमित्थमासन्ननायकम् ।
पात्रैस्त्रिचतुरैरंकं तेषामन्तेस्य निर्गमः ॥

The subject matter should not be spread over any varied length, through the desire of depicting the Rasa, so that it should lose its interest; while the latter (**रस**) must not be subordinated to ornamental figures &c.* There ought to be one main Rasa which should be either shṛngára or Víra; the other Rasas should be introduced as contributing to its development, although Adbhuta can be introduced only at the end.†

Things such as long journeys, massacres, wars, the overthrow of kingdoms &c. should not be represented in a play. They may only be indicated. The death of the hero also is not to be represented. The necessary matter should not be omitted.‡ The piece

प्रत्यक्षनेतृचरितो विन्दुव्याग्निपुरस्कृतः ।
अङ्को नानाप्रकारार्थसंविधानरसाश्रयः ॥
एवमङ्काः प्रकर्तव्याः प्रवेशादिपुरस्कृताः ।
पञ्चाङ्कमेतदवरं दशाङ्कं नाटकं परम् ॥

* न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् ।
रसं वा न तिरोदध्याद्रस्वलंकारलक्षणैः ॥

† एको रसोऽङ्गीकर्तव्यो वीरः शृंगार एव वा ।
अङ्गमन्ये रसाः सर्वे कुर्यात्निर्वहणेऽद्भुतम् ॥

‡ दूराध्वानं वधं युद्धं राज्यदेशादिविप्लवम् ।
संरोधं भोजनं स्नानं सुरतं चानुलेपनम् ॥

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should close with a prayer, called the **भरतवाक्य**, by the principal personage, expressing his wish for general happiness and prosperity.

These are the general features of a Nátaka; but these belong, mutatis mutandis, to the other species of the Rúpaka also. Of the remaining Rúpakas we shall only describe the **प्रकरण**, as it is commonly read by students, giving the description of others in Sanskrit.

अथ प्रकरणे वृत्तमुत्पाद्यं लोकसंश्रयम् ।
अमात्यविप्रवणिजामेकं कुर्याच्च नायकम् ॥
धीरप्रशान्तं सापायं धर्मकामार्थतत्परम् ।
नायिका तु द्विधा नेतुः कुलस्त्री गणिका तथा ॥
क्वचिदेकैव कुलजा वेश्या क्वापि द्वयं क्वचित् ।
कुलजाभ्यन्तरा बाह्या वेश्या नातिक्रमोनयोः ।
आभिः प्रकरणं त्रेधा संकीर्णं धूर्तसंकुलम् ॥

अम्बरग्रहणादीनि प्रत्यक्षाणि न निर्दिशेत् ।
नाधिकारिवधं क्वापि खाड्यमावश्यकं न च ॥

This accounts for the monotony of the plots of Sanskrit dramas. It should also be noted, that the tragic result finds no place in Sanskrit plays, as the death of the hero is strictly prevented from being represented or even hinted (प्रवेशकादिनापि न सूचयेत् Com.).

The Prakaraṇa agrees in all respects with the Nâṭaka except in that it takes a less elevated range. The plot ought to be a pure fiction drawn from real life. The hero may be of ministerial rank or a Bráhman or a Vaishya. He must be **धीरप्रशान्त**, and the accomplishment of his object must be thwarted by difficulties, misfortunes &c. till the final catastrophe is reached. He should be devoted to **धर्म**, **अर्थ** and **काम**. The Nayiká or heroine may be a maid of noble family or a courtesan. Gamblers and other persons of a low character should be introduced.

Of the Uparûpakas we only need define the Nátiká and the Troṭaka.

लक्ष्यते नाटिकाप्यत्र संकीर्णान्यनिवृत्तये ।
तत्र वस्तु प्रकरणान्नाटकान्नायको नृपः ॥
प्रख्यातो धीरललितः शृंगारोङ्गी सलक्षणः ।
देवी तत्र भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
गंभीरा मानिनी कृच्छ्रात्तद्वशान्नेतृसंग्रहः ।
नायिका तादृशी मुग्धा दिव्या वाथ मनोहरा ॥
अंतःपुरादिसंबन्धादासन्ना श्रुतिदर्शनैः ।
अनुरागो नवावस्थो नेतुस्तस्यां यथोत्तरम् ॥
नेता तत्र प्रवर्तेत देवीत्रासेन शंकितः ।
कैशिक्यंगैश्चतुर्भिश्च युक्ताङ्कैरिव नाटिका ॥

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Here Nâṭiká is also defined, in order to distinguish it from the other mixed compositions. The hero should be a king and of the धीरललित kind. शृंगार should be the chief sentiment. The queen should be a grown up lady, and the union of the heroine who ought to be मुग्धा &c., with the hero should happen by the consent of the queen. The नायिका should be introduced through her connection with the harem. The hero should proceed always contemplating difficulties from the queen who is मानिनी &c. All the four Angas of the Kaishiki Vṛtti should be brought in and the Nâṭiká should contain four acts.

The Troṭaka is thus defined by Vishwanâtha in his साहित्यदर्पण—

सप्ताष्टनवपंचाङ्कं दिव्यमानुषसंश्रयम् ।
त्रोटकं नाम तत्प्राहुः प्रत्यङ्कं सविदूषकम् ॥

A Troṭaka should contain 5, 7, 8 or 9 acts. The characters to be introduced should be both celestial as well as terrestrial. The विदूषक should be present in each act from which it follows that शृंगार should be the prevailing sentiment.

A Bhâṇa defined:—

भाणस्तु धूर्तचरितं स्वानुभूतं परेण वा ।
यत्रोपवर्ण्येदेको निपुणः पण्डितो विटः ॥ १ ॥
संबोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ।
सूचयेद्वीरशृंगारौ शौर्यसौभाग्यसंस्तवैः ॥ २ ॥
भूयसा भारती वृत्तिरेकांकं वस्तु कल्पितम् ।
मुखनिर्वहणे सांगे लास्यांगानि दशापि च ॥ ३ ॥

A Prahasana defined:—

तद्वैत्प्रहसनं त्रेधा शुद्धवैकृतसंकरैः ॥
पाखण्डिविप्रप्रभृतिचेटचेटीविटाकुलम् ॥ १ ॥

A Dima defined:—

डिमे वस्तु प्रसिद्धं स्याद्वृत्तयः कैशिकीं विना ।
नेतारो देवगन्धर्वयक्षरक्षोमहोरगाः ।
भूतप्रेतपिशाचाद्याः षोडशात्यन्तमुद्धताः ॥ २ ॥

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1. Cunning practices of gamblers and other low men.
2. Addresses.
3. Mention, description.
4. These are गेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका । प्रच्छेदकत्रिगूढं च सैन्धवाख्यं हि गूढकं ॥ उत्तमोत्तमकं चान्यदुक्तप्रत्युक्तमेव च । लास्ये दशविधं ह्येतदंगमुक्तं मनीषिभिः ॥ १ ॥ (साहित्यदर्पणम्)
5. भाणवत्.

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रसैरहास्यशृंगारैः षड्भिर्दीप्तैः समन्वितः ।
मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्तादिचेष्टितैः ॥ २ ॥
चंद्रसूर्योपरागैश्च न्याय्ये रौद्ररसेऽङ्गिनि ।
चतुरंकश्चतुःसंधिर्निर्विमर्शो डिमः स्मृतः ॥ ३ ॥

A Vyáyoga defined:—

ख्यातेतिवृत्तो व्यायोगः ख्यातोद्धतनराश्रयः ।
हीनो गर्भविमर्शाभ्यां दीप्ताः स्युर्डिमवद्रसाः ॥ १ ॥
अस्त्रीनिमित्तसंग्रामो जामदग्न्यजये यथा ।
एकाहाचरितैकांको व्यायोगो बहुभिर्नरैः ॥ २ ॥

A Samavakára defined:—

कार्यं समवकारेऽपि आमुखं नाटकादिवत् ।
ख्यातं देवासुरं वस्तु निर्विमर्शास्तु संधयः ॥ १ ॥
वृत्तयो मंदकैशिक्यो नेतारो देवदानवाः ।
द्वादशाद्याः प्रविख्याताः फलं तेषां पृथक् पृथक् ॥ २ ॥
बहुवीररसाः सर्वे यद्वदंभोधिमन्थने ।
अंकैस्त्रिभिस्त्रिकपटस्त्रिशृंगारस्त्रिविद्रव[1] ः ॥ ३ ॥
द्विसंधिरंकः प्रथमः कार्यो द्वादशनालिकः ।
चतुर्द्विनालिकावन्त्यौ नालिका घटिकाद्वयम् ॥ ४ ॥

१. Calapity such as sieges, wars, devastations by storms &c.

वस्तुस्वभावदैवारिकृताः स्युः कपटास्त्रयः ।
नगरोपरोधयुद्धे वाताग्न्यादिकविद्रवाः ॥ ५ ॥
धर्मार्थकामैः शृंगारो नात्र बिन्दुप्रवेशकौ ।
वीथ्यङ्गानि यथालाभं कुर्यात्प्रहसने यथा ॥ ६ ॥

A Vîthi defined:—

वीथी तु कैशिकीवृत्तौ संध्यङ्गांगैस्तु भाणवत् ।
रसः सूच्यस्तु शृंगारः स्पृशेदपि रसान्तरम् ॥ १ ॥
युक्ता प्रस्तावना ख्यातैरङ्कैरुद्घात्यकादिभिः ।
एवं वीथी विधातव्या द्व्येकपात्रप्रयोजिता ॥ २ ॥

An Anka defined:—

उत्सृष्टिकाङ्के प्रख्यातं वृत्तं बुद्ध्या प्रपञ्चयेत् ।
रसस्तु करुणः स्थायी नेतारः प्राकृता नराः ॥ १ ॥
भाणवत्संधिवृत्त्यङ्गैर्युक्तः स्त्रीपरिदेवितैः ।
वाचा युद्धं विधातव्यं तथा जयपराजयौ ॥ २ ॥

An Ihámṛga defined:—

मिश्रमाहीमृगे वृत्तं चतुरङ्कं त्रिसंधिमत् ।
नरदिव्यावनियमान्नायकप्रतिनायकौ[1] ॥ १ ॥
ख्यातौ धीरोद्धतावन्त्यो विपर्यासादयुक्तकृत[2] ।
दिव्यस्त्रियमनिच्छन्तीमपहारादिनेच्छतः ॥ २ ॥

* मृगवदलभ्यां नायिकां नायको[illegible]न्नीहेत इतीहामृगः । Com.

१. *i. e.* प्रतिनायक.

२. By being misinformed (विपर्ययज्ञानात्).

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The Troṭaka is thus defined by Vishvanâtha in his साहित्यदर्पण—

सप्ताष्टनवपंचाङ्कं दिव्यमानुषसंश्रयम् ।
त्रोटकं नाम तत्प्राहुः प्रत्यङ्गं सविदूषकम् ॥

A Troṭaka should contain 5, 7, 8 or 9 acts. The characters to be introduced should be both celestial as well as terrestrial. The विदूषक should be present in each act from which it follows that शृंगार should be the prevailing sentiment.

A Bhâṇa defined:—

भाणस्तु धूर्तचरितं स्वानुभूतं परेण वा ।
यत्रोपवर्ण्यतेऽदेको निपुणः पण्डितो विटः ॥ १ ॥
संबोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ।
सूचयेद्वीरशृंगारौ शौर्यसौभाग्यसंस्तवैः ॥ २ ॥
भूयसा भारती वृत्तिरेकोऽकं वस्तु कल्पितम् ।
मुखनिर्वहणे सांगे लास्यांगानि दशापि च ॥ ३ ॥

A Prahasana defined:—

तद्वैत्प्रहसनं त्रेधा शुद्धवैकृतसंकरैः ॥
पाखण्डिविप्रप्रभृतिचेटचेटीविटाकुलम् ॥ १ ॥

A Dima defined:—

डिमे वस्तु प्रसिद्धं स्याद्वृत्तयः कैशिकीं विना ।
नेतारो देवगन्धर्वयक्षरक्षोमहोरगाः ।
भूतप्रेतपिशाचाद्याः षोडशात्यन्तमुद्धताः ॥ २ ॥

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1. Cunning practices of gamblers and other low men.
2. Addresses.
3. Mention, description.
4. These are गेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका । प्रच्छेदकस्त्रिगूढं च सैन्धवाख्यं हि गूढकं ॥ उत्तमोत्तमकं चान्यदुक्तप्रत्युक्तमेव च । लास्ये दशविधं ह्येतदंगमुक्तं मनीषिभिः ॥ १ ॥ (साहित्यदर्पणम्).
5. भाणवत्.

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रसैरहास्यशृंगारैः षड्भिर्दीप्तैः समन्वितः ।
मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्तादिचेष्टितैः ॥ २ ॥
चंद्रसूर्योपरागैश्च न्याय्ये रौद्ररसेऽङ्गिनि ।
चतुरंकश्चतुःसंधिर्निर्विमर्शो डिमः स्मृतः ॥ ३ ॥

A Vyáyoga defined:—

ख्यातेतिवृत्तो व्यायोगः ख्यातोद्धतनराश्रयः ।
हीनो गर्भविमर्शाभ्यां दीप्ताः स्युर्डिमवद्रसाः ॥ १ ॥
अस्त्रीनिमित्तसंग्रामो जामदग्न्यजये यथा ।
एकाहाचरितैकांको व्यायोगो बहुभिर्नरैः ॥ २ ॥

A Samavakára defined:—

कार्यं समवकारेऽपि आमुखं नाटकादिवत् ।
ख्यातं देवासुरं वस्तु निर्विमर्शास्तु संधयः ॥ १ ॥
वृत्तयो मंदकैशिक्यो नेतारो देवदानवाः ।
द्वादशोदात्तविख्याताः फलं तेषां पृथक् पृथक् ॥ २ ॥
बहुवीररसाः सर्वे यद्वदंभोधिमन्थने ।
अंकैस्त्रिभिस्त्रिकपटस्त्रिशृंगारस्त्रिविद्रव[1] ः ॥ ३ ॥
द्विसंधिरंकः प्रथमः कार्यो द्वादशनालिकः ।
चतुर्द्विनालिकावन्त्यौ नालिका घटिकाद्वयम् ॥ ४ ॥

१. Calamity such as sieges, wars, devastations by storms &c.

वस्तुस्वभावदैवारिकृताः स्युः कपटास्त्रयः ।
नगरोपरोधयुद्धे वाताग्न्यादिकविद्रवाः ॥ ५ ॥
धर्मार्थकामैः शृंगारो नात्र बिन्दुप्रवेशकौ ।
वीथ्यङ्गानि यथालाभं कुर्यात्प्रहसने यथा ॥ ६ ॥

A Vîthi defined:—

वीथी तु कैशिकीवृत्तौ संध्यङ्गांगैस्तु भाणवत् ।
रसः सूच्यस्तु शृंगारः स्पृशेदपि रसान्तरम् ॥ १ ॥
युक्ता प्रस्तावना ख्यातैरङ्गैरुद्घात्यकादिभिः ।
एवं वीथी विधातव्या द्व्येकपात्रप्रयोजिता ॥ २ ॥

An Anka defined:—

उत्सृष्टिकाङ्के प्रख्यातं वृत्तं बुद्ध्या प्रपञ्चयेत् ।
रसस्तु करुणः स्थायी नेतारः प्राकृता नराः ॥ १ ॥
भाणवत्संधिवृत्त्यङ्गैर्युक्तः स्त्रीपरिदेवितैः ।
वाचा युद्धं विधातव्यं तथा जयपराजयौ ॥ २ ॥

An Ihámrga defined:—

मिश्रमाहीमृगे वृत्तं चतुरङ्कं त्रिसंधिमत् ।
नरदिव्यावनियमान्नायकप्रतिनायकौ ॥ १ ॥
ख्यातौ धीरोद्धतावन्त्यो विपर्यासादयुक्तकृत् ।
दिव्यस्त्रियमनिच्छन्तीमपहारादिनेच्छतः ॥ २ ॥

* मृगवदलभ्यां नायिकां नायको[2] नीहेत इतीहामृगः । Com.

१. *i. e.* प्रतिनायक.

२. By being misinformed (विपर्ययज्ञानात्).

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शृंगाराभासमप्यस्य किंचिल्किंचित्प्रदर्शयेत् ।
संरम्भं परमानीय युद्धं व्याजान्निवारयेत् ॥
वधप्राप्तस्य कुर्वीत वधं नैव महात्मनः ॥ २ ॥

CHAPTER III.

A Mahákávya should be divided into cantos neither tediously long nor too short and never less than eight and more than thirty in number.* It should open with a verse or verses expressive of a blessing conferred on the readers, or a salutation to the favourite deity, or a hinting of the subject matter (**आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम्** Dan. 1. 14.) The hero should be either a celestial character, or a Kshatriya born of an exalted family, or a race of Kshatriyas, possessing all the qualities of a Dhîroddhata Náyaka. The chief sentiment should be either Shṛngára or Vîra or Shánta. The subject matter should be arranged as in a Náṭaka with the necessary changes. The contents of the next canto should be indicated

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* नात्यन्तविस्तरः सोऽस्त्रिंशतो वा न चोनता । द्विःशत्यानाधिकं कार्यमेतत्प-द्यैश्च लक्षणम् ॥

अष्टसर्गान्नतु न्यूनं त्रिंशत्सर्गाच्च नाधिकम् । महाकाव्यं प्रयोक्तव्यं महापुरुषकीर्तियुक् ॥ Ishâna Samhitâ.

at the end of the preceding one. The cantos should have the same metre which should change only at the end though (in some Kávyas) a canto is occasionally found consisting of verses in different metres.* The object should be the attainment of the four human ends *viz.* **धर्म**, **अर्थ**, **काम** and **मोक्ष**. Great cities, oceans, the sun, the moon, the seasons, gardens, sports in water &c., should be described in it.† The subject matter may be historical or otherwise, provided it does not violate the dignity of a Mahákávya.†

Khaṇḍakávya or a Sanghâta is a small poem treating of one topic and consisting of verses of uniform metre.‡ Muktaka is a poem consisting of one verse

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* सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥ एकवंशभवा भूपाः कुलजा बहवोपि वा । शृंगारवीरशान्तानामेकोङ्गी रस इष्यते ॥ ..... एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः । नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ॥ Sáhitya Darpaṇa.

† चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् । नगरार्णवशैलर्तुचंद्रार्कोदयवर्णनैः ॥ उद्यानसलिलक्रीडामधुपानरतोत्सवैः । विप्रलंभैर्विवाहैश्च कुमारोदयवर्णनैः । मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि । अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ॥ .....काव्यं कल्पान्तरस्थायि जायेत सदलंकृति ॥ Dandin I. 15–19.

‡ खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च । Sah. Dar. 564

यत्र कविरेकमर्थं वृत्तेनैवेतरेण वर्णयति काव्ये ।
सघातः स निगदितो वृन्दावनमेघदूतादिः ॥

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only.* कोष is a collection of verses that have nothing in common, while Vrajá is a collection of verses connected together.†

Of the prose Kávyas we need describe only a Kathá and an A'khyáyiká. A Kathá‡ is that which is written in prose mixed at times with an Âryá, or an Apavaktraka, and the subject matter of which is highly sentimental *e. g.* Báṇa's Kádambarî. It should open with salutations &c. in verse. The language of a Kathá may be either Sanskrit or the various Prákṛt dialects, while that written in Paisháchî is called Bṛhatkathá.§

In an A'khyáyiká everything is the same as in a Kathá but in it the author should give an account of his own family as well as that of others *e. g.* Báṇa's Shrihars'acharita.¶

* मुक्तकः श्लोक एवैकश्चमत्कारक्षमः सताम्। Agneyapurâṇa.

† कोषः श्लोकसमूहस्तु स्यादन्योन्यानपेक्षकः।
व्रज्याक्रमेण रचितः स एवातिमनोरमः॥ Sâhityadarpaṇa.

‡ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम्। क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके। आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम्। Sâhityadarpaṇa.

§ कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते।
भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्॥ Dandin.

¶ आख्यायिका कथावत्स्यात् कवेर्वंशादिकीर्तनम्।
अस्यामन्यकवीनां च वृत्तं गद्यं क्वचित्क्वचित्॥ Sâhityadarpaṇa.

Some think that an A'khyáyiká is his own account related by the hero himself, while a Kathá is that which may be related, even by others.* Dandin, however, rejects this opinion in the words अपि त्वनियमो दृ-ष्टस्तत्राप्यन्यैरुदीरणात्।

NOW A WORD AS TO THE STYLE OF COMPOSITION.

The different styles of writing a Kávya (रीतयः) are three in number according to Vámana *viz.* गौडी, वैदर्भी and पाञ्चाली. Vishwanáth recognises four, adding लाटी to the number, while Bhojarája and others enumerate no less than six different styles of writing.† Dandin, however, notices only two of these वैदर्भी and गौडी as widely differing from each other, and dismisses the remaining four as not materially differing from these two.

The following is the description of the Vaidarbhî-Rîti given by Rudrata. "असमस्तैकसमस्ता युक्ता दशभिर्गुणैश्च वैदर्भी। वर्गद्वितीयबहुला स्वल्पप्राणाक्षरा च सुविधेया॥ The ten qualities or excellencies peculiar to this style, which according to Dandin go to form its very life, are given by him in the following couplet "श्लेषः

* .....तयोराख्यायिका किल। नायकेनैव वाच्यान्या नायकेनेतरेण वा। स्वगुणाविष्क्रियादोषो नात्र प्रायेण वंशिनः॥

† वैदर्भी चाथ पाञ्चाली गौडी यावन्तिका तथा।
लाटीया मागधी चेति षोढा रीतिर्निगद्यते॥

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प्रसादः समता माधुर्यं सुकुमारता। अर्थव्यक्तिरुदारत्वमोजः कान्तिस-माधयः॥ This Rîti does not contain lengthy and tedious compounds and abounds in soft letters. Its chief characteristics are its ease, perspicuity, ingenuity &c.*

All that is opposite of this characterises the Gaudî Rîti. It is full of long compounds, abounds in alliterations and hard letters and in it the sense is oftentimes sacrificed to the beauty of words. This mode of writing is thus described by Purushottama:—

बहुतरसमासयुक्ता सुमहाप्राणाक्षरा च गौडीया।
रीतिरनुप्रासमहिमपरतन्त्राऽस्तोभवाक्या च॥

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*Cf. Bilhana:—

अनभ्रवृष्टिः श्रवणामृतस्य सरस्वतीबिम्बमजन्मभूमिः।
वैदर्भरीतिः कृतिनामुदेति सौभाग्यलक्ष्मीप्रतिभूः पदानाम्।
Vicra. I. 9.

Appendix.

VERSES ALLUDED TO IN THE FOREGOING CHAPTERS.

अकरुण मृषा भाषासिन्धौ विमुञ्च ममाञ्चलं
तव परिचितः स्नेहः सम्यङ् मयेत्युभाषिणीम्।
अविरलगलद्बाष्पां तन्वीं निरस्तविभूषणां
क इह भवतीं भद्रे निद्रे विना विनिवेदयेत्॥ १॥

अथेदं रक्षोभिः कनकहरिणच्छद्मविधिना।
तथा वृत्तं पापैर्व्यथयति यथा क्षालितमपि॥
जनस्थाने शून्ये विकलकरणैरार्यचरितै-
रपि श्रावं श्रावं रोदित्यपि दलति वज्रस्य हृदयम्॥ २॥

अंत्रप्रोतबृहत्कपालनलकक्रूरक्वणत्कंकण-
प्रायः प्रेङ्खितभूरिभूषणरवैराघोषयन्त्यम्बरम्।
पीतच्छर्दितरक्तकर्दमघनप्राग्भारघोरोल्लस-
द्व्यालोलस्तनभारभैरववपुर्बन्धोद्धतं धावति॥ ३॥

अन्त्रैः कल्पितमङ्गलप्रतिसराः स्त्रीहस्तरक्तोत्पल-
व्यक्तोत्तंसभृतः पिनद्धशिरसा हृत्पुण्डरीकस्रजः।
एताः शोणितपङ्ककुंकुमजुषः संभूय कान्तैः शिव-
न्यस्थिस्नेहसुरां कपालचषकैः प्रीताः पिशाचाङ्गनाः॥ ४॥

अन्यास्तावदुपमर्दसहासु भृंग
लोलं विनोदय मनः सुमनोलतासु।

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शृंगाराभासमप्यस
संरम्भं परमानीय
वधप्राप्तस्य कुर्वीत

Cl

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The contents of the n

* नात्यन्तविस्तरः सर्गास्त्रिंश
वस्य लक्षणम् ॥

अष्टसर्गान्नतु न्यूनं त्रिंशत
महापुरुषकीर्तियुक् ॥ Ishâna

बालामजातरजसं कालकामकाले
व्यर्थं कदर्थयसि किं नवमल्लिकायाः ॥ ५ ॥
अयि जीवितनाथ जीवसीत्यभिधायोत्थितया तया पुरः ।
ददृशे पुरुषाकृतिः क्षितौ हरकोपानलभस्म केवलम् ॥ ६ ॥
अयं स ते तिष्ठति संगमोत्सुको विशंकसे भीरु यतोवधीरणाम् ।
लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुराप: कथमीप्सितो भवेत ॥
अलसलुलितमुग्धान्यध्वसंजातखेदा-
दशिथिलपरिरंभैर्दत्तसंवाहनानि ।
परिमृदितमृणालीदुर्बलान्यङ्गकानि
त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥ ८ ॥
अवधौ दिवसावसानकाले भवनद्वारि विलोचने दधाना ।
अवलोक्य समागतं तदा मामथ रामा विकसन्मुखी बभूव ॥ ९
असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।
सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ १० ॥
अस्मिन्नेव लतागृहे त्वमभवस्तन्मार्गदत्तेक्षणः
सा हंसैः कृतकौतुका चिरमभूद्गोदावरीसैकते ।
आयान्त्या परिदुर्मनायितमिव त्वां वीक्ष्य बद्धस्तया
कातर्यादस्विन्दकुन्तलनिभो मुग्धः प्रणामाञ्जलिः ॥ ११ ॥
आच्छाराच्छ सजंकुक वस्तुरगं संनिधेहि द्रुतं मे
खड्गः क्वासौ कृपाणीमुपनय रक्षा किं किमविलम् ।
संरम्भोन्निद्रितानां क्षितिभृति गहनेन्योन्यमेवं प्रतीच्छन्
वादः स्वप्राभिदृष्टे त्वयि चकितदृशां विद्विषामाविरासीत् ॥ १

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